

नेपाली पाण्डुलिपयः

Manuscript notes from a
card Catalogue of the
Nepal Manuscripts microfilmed
under a German - Nepal Project in
the Stadtbibliothek, Berlin.

[consultation carried out upon letters
para]

NEPAL

Manuscripts

Kālī-kṛpā-kāṇḍa-sambhāvanā

Digitized By Siddhanta eGangotri Gyaan Kosha

is a small one - A copy of Macura Dace
by

आदि वाच्यम्

ॐ श्रीगणेशाय नमः । शृणु भूर्विशतं राजंस्तन्मावं विवर्जयेत् । येन संयते लोके दोषहीने

मुनेर्यथा १। सामर्थ्ये विगते दोगः स्वश्लापी प्राश्रयणादे । वेश्यावचनं वेश्वास्फुट यथा दम्भ इवरे २

॥ 2 ॥ धृगादिवेत्तवद्दाशः, कृत्वायर्थेपुंश्रयो निवृद्धिः प्रौढाकार्पणी विवेकरसिद्धौ वाणिक् ॥ 3 ॥

मृगेनस्वावर

मृगेनस्वावर क्रेतास्वावरः कन्यकावरः व्याख्याता चाश्रुतेग्रन्थे प्रत्यक्षार्थे

स्वपन्दवा ॥ 4 ॥

चपलापतिरी र्यालुः शक्तशत्रुरशंकितः

देत्वाधुनान्यनुशयो - क

कवित्वेष्टपाठकः ॥ 5 ॥

अप्रस्तावेपटुर्वक्ता प्रस्तावे गौनकारकः ।

॥ 6 ॥

लामकालकलहकलहयुगा - भोजनचक्षुषो ६ कोषार्थः स्थलक

॥ 7 ॥

लोभेनलोकोको शिलष संस्कृतः पुन्राधीनं चने दीनं पत्नी पक्षे च याचकः ॥ भाषा -

खेदात्कृतो दाशः पुत्रमेयाश्च दम्भः पुनरौपाद तदलंकः । अनेवणयौग्या (गर्ववान्मोर्गेजोसिभिः written on the manuscript)

कायुक स्पृष्टादाता गर्ववा न्मागौषोक्तभिः ॥ 8 ॥

दीर्घान्नहितश्रोता कुलोत्सेकादसेवकः ॥ (कुलानि मानात् written on the margin)

कृत्वार्थान्दुलिमान् कीर्त्तयति । कृत्वाशुलकमार्गकाः । 9 ॥ (शुलक on this word as written) राजकुलक

लुब्धेभूमानि लुब्धेभूमानि लामार्थं न्यायार्थं दुष्टशास्त्रि । कायस्थे स्नेहवद्दाशः

कुरेगात्रिणिनि गयः ॥ 10 ॥

(on this word अगेगी is written)

कृत्ये प्रातिकार्यार्थं नीरसे गुणविक्रयी । स्वस्थौ वेदाश्रया कांक्षी रोगीपथ्यपराङ्मुखः ॥ 11 ॥

लोभेन स्वजनत्यागी जाचा मिव विरिगकृत लामकाले कृतालस्यो गहाद्विः
कलहाप्रियः ॥ 12 ॥ भहद ?

गणक गज्याथी गणिकस्योक्तौ भूर्विशतै कृतादरः । शूरो दुर्बलवादासु
दृष्ट दोषांगमारतिः ॥ क्षणरागी गुणार्थसौ संचयैर्द्वयकृत लुब्धययी ।
भूषानुकारि भूषानुकारीमानेन जनेराजादिनिदः ॥ 14 ॥

written as a small one - A copy by Macura Datt
Pandey

ॐ श्रीगणेशाय नमः । शृणु ब्रह्मज्ञानं राजंस्तन्मन्त्रावेव । विवर्जयेत् - येन स्त्रीयुक्ते लोके दोषहान्ते ।
 मुनिश्चिन्ता^(१) सागर्ध्वं विगते^२ दोगः स्वशरी^३ पी प्रज्ञापनादि । वैश्यावचनं^४ विश्वारूपं यथा दम्भ^५ डम्बरं^(२)

॥२॥ धूलादिवैरवद्दशः ^५ कृत्वायर्थेन संशयी निबुद्धः प्रोदकः ^४ विवेकरसिद्धौ वाणिक् ॥३॥

प्रौढाकारिणी (as written in the m.)

~~10/10/2011~~

मृगेण स्थानं क्रेता स्थानिरेः कन्यकावरः ० व्याख्याता चाश्रुतेश्च प्रत्यक्षार्थे

स्वयं ॥ ४ ॥

चपलापात्रेरी व्योमः शकशत्रुशंकितः

देवाधुनान्यनुशायी - ५

कावलेहटपाठकः ॥ ५ ॥

अप्रस्तावपट्टी व प्रस्ताव गौनकारकः।

1161

॥६॥
लामिकाकलहकटग-युग-भोजनद्वयोदकीणयिः स्थल

117

लोमेषु लोको को शिल्प संस्कृतः पुन्नाधीन चने चीनः पत्नी पक्षे च याचरः ॥ भाषा-

वेदाङ्गलोदाहः पुनोपादानकः पुनोपादानकः

31. 40, 01, 21, 10, 21, 1

कागुक् रूप दृष्टा दत्ता सर्वता न्माग्नोक्तानिः ॥ ४ ॥

(गर्ववान्मार्गिणोऽसिभिः written in the manuscript)

दीर्घान्नाहितोत्तमकुलोत्सेकादसेवकः ॥ (गुलजानि मानात् written on the margin)

(गुल्लानि मानात्, written on the margin)

कृत्वा धीन् दुर्लभाः कौमीः । इत्थं शुद्धगमांगः । १ ॥ (शुद्ध on this word as written) रासक शुद्ध)

($\frac{1}{2}$ on this word
is written)

~~संस्कृत~~
संस्कृत)

लुब्धो भूमाजि लुब्धो ययुजि
लुब्धो भूमाजि लाभार्थं न यायार्थं दुष्टराष्ट्रारि । कायस्थे स्नेहबद्धाः ।

कुरेगांजीणि भयः ॥ १० ॥

(on this word अर्थ is written)

कृतये प्रातिकायां च जीरसे गुणविक्रयी । स्वल्पो नैद्याग्निशकं रोगीपच्यपराड् भुवः ॥१॥

लोभेन स्वजन त्यागी जाचा मिन ^{किरागस्त} ~~किरागस्त~~ लाभ काले कृताल ह्यो गहाळः
कलहाप्रियः ॥ १२ ॥ महदः ?

कलदाप्रियः ॥ १२ ॥

गणक गज्यायी गणकस्योक्ता शूरविमन्त्रे हतादरः । शूरो दुर्बलवादासु
दृष्ट दोषांगनारतिः ॥ क्षणरागी गुणाम्भाले संचयेत्तु यत्कलुषं यथा
मृत्तानुकारि मृत्तानुकारिगानेन जनेराजादिनिदंष्टः ॥५॥

दुःखे ह्ये दाशेति है ^{Digitized By Siddhanta eGangotri Gyaan Kosha} गुर्वे निरुत्तरादिभिः । बहुययोनपरसाये
 परीक्षायैविषाशनः
 परीक्षायैविषाशनः ॥ १५ ॥ (परीक्षायैविषाशनः)

दानार्थं कर्त्तव्यं धातुवादेन रसायनरसज्ञयो । आत्मसम्भवनास्तब्धः
 शीघ्रादात्मवधोदातः ॥ १६ ॥

नित्यं निष्फलसंचारे युद्धप्रेम्भीशराहतः । क्षयीशक्तविरोधेन

न ? स्वल्पार्थः स्फीलम्बरः ॥ १७ ॥ *limited resources showing off how too much*

प्राण्डितोत्तमीले वान्यालः सुभरोत्तमीले वान्यालः निर्भयः ।
 उद्वेजनीतिरनुतीभिः मर्ममिदी नृलोकीभिः ॥ १८ ॥

द्वारिद्रहस्वन्यस्तार्थः संहिगर्धैकतव्ययः ।

स्वव्ययेलेखकोद्वेगी

द्वैवाश्रित्यकपोरुषः द्वैवाश्रित्यकपोरुषः ॥ १९ ॥

गोष्ठीरति ~~अति~~ द्वारिद्रश्चसेवाविस्तृतमोजनः । गुणहीनकुलश्लाघी
 सभामध्ये विनिर्गतः ॥ २० ॥

द्वैतोविस्तृतसंदेशः कास्त्रां श्रौतकारतः । श्रीमोक्ष्यव्ययः
 कीट्यै, श्लाघायै त्यक्तमोजनः ॥ २१ ॥

मायमियान्नीषिद्धार्थी कार्यान्वये न्यस्तद्व्युद्यशाः ।
 व्यक्तदोषजनश्लाघी गीतगाथीस्वरस्वनः ॥ २२ ॥

बहुराज्याल्लिरासेको विक्षिप्तः छडाचाटुभिः । विक्षिप्तः छडाचाटुभिः
 वेश्या सपत्नकलही द्वयोर्मध्ययुतलीयकः ॥ २३ ॥

राजः स्वप्रसादेसिधरपी ^{रक्ष-यायेनविवादेभिः} अयहीनार्थकार्यार्थी जनैः गुप्तप्रकाशकः ॥ २४ ॥

अज्ञातप्रतिभूकर्महितवादिनिर्गतसरो सर्वजः *

अन्तिमवाच्यम् ।
॥ सर्वत्र विश्वस्वगता न लोक व्यवधारिते । गिरिकुशलोष्णगोत्री च गुरुश्च शीशिलत्रियः ।
कुक्कर्मण्यपि मिलिन्नः स्यान्मूलकस्य (१) इति विशालं समाप्तम् ।
सहायोः (सहस्रगोः)

- CC-0. Prof. Satya Vrat Shastri Collection.

15. Bagmati prasanna, No. of leaves 51, Size 37

X 4.5 Reel No. B 13/70

16. Bagmati prasanna, No. of leaves 40, Size 33

X 4.5, Reel No. B 16/10

17. Ser - Baladev shahasthana Truasthaka,
No. of leaves 2, Size 27.5 X 12 Reel No. A 64/5

18. Baladev shahasthana prast. No. of leaves 6,
Size 37 X 27, No. of Reel B 234/15

19. Baladev shahasthana No. of leaves 8, Size 12 1/2 X 25,
No. of Reel A 340/7

20. Baladev shahasthana, No. of leaves 10, Size 2 1 1/2 X
8 1/2 Reel No. A 340/9

21. Baladev shahasthana, No. of leaves 18, Size 20 1/2
X 9 1/2, Reel No. A 340/11

22. Baladev shahasthana, No. of leaves 26, Size
23.2 X 9, Reel No. B 273/5

23. ~~Bhakti shahasthana~~ (Mitha)

Bhakti shahasthana, No. of leaves 24, Size
22 X 9 1/2, Reel No. A 348/12

✓ 24. Bhakti shahasthana, No. of leaves 15,
Size 13 X 7, No. of Reel A 349/3

25. Bhakti shahasthana, No. of leaves 10, Size
26.9 X 9.8, Reel A 385/15

26. Bhakti shahasthana, No. of leaves 44, Size
26.1 X 9.5, No. of Reel G 242/3

27. Bhakti shahasthana (Mitha), No. of leaves

1. Mahimādhavanātaka, No. of leaves 21, Size 20.2 x 8, Reel No. E 295/24. Place of deposit Mo. Misra.
2. Mahārājakutahala (Kavya) [Incomplete], No. of leaves —, Size 22.4 x 9.3, Reel No. B 320/2 {~~विश्वनाथ~~ No. 42/14}.

3. Mahārāmāyana-nātaka, No. of leaves 99 {Remark: Palm-leaf, leaves partly torn}. Size 30.5 x 4.5, Reel No. A 20/2 {MS. No. pane. 788 / Vinātaka 33}.

4. Navagraha-tila-sūtravāṇā, No. of leaves 6. Size 32 x 13, Reel No. B 460/23. Noted in New Catalogue Catalogue under title Navagraha-tila-sūtravāṇā.

5. Nityānātha (Nātaka), No. of leaves 34, Size 25.1 x 9.3, Reel No. B 65/27. Not noted in New Catalogue Catalogue. Script Navan Place of deposit Rajapachyaga.

6. Palāṅgābhīpāṇasūtra, (Nātaka), No. of leaves 16, Size 21 x 7 1/2, Reel No. A 349/19. {MS. No. 5-3928, No. 92}.

7. Pañcapāṇḍava-saṁvāda-nātaka (Question mark given after title in Catalogue Card). No. of leaves 49, Incomplete, Size 30.1 x 8.4, Reel No. G 44/3.

Place of deposit : Rajapalaya

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8.

[illegible]

ਪ੍ਰਤੀ ਸ਼੍ਰੀਮਤਿ ਜਗਦੀਸ਼ਵਰੀ ਕੌਰ
ਭੈਰੋਂਵਾਲਾ ਪੁਰਾਣਾ ਲਾਹੌਰ

नेपाल सरकारको वीर पुरस्कार तथा पुरस्कार/ना/भ

बृहत् सूची पत्रम्

यह या य

नाटक (रूप) अन्वयानुसार रूपांतर आता;

मुद्रिसागरशर्मणः अध्यक्षायां वीरपुस्तकालयतः सन्नाहितः प्रकाशितश्च

पुनः संस्कारात्
०१०८०५५५

शुभल-मोहलः
वि. सं. 2019

ਮੁੱਢਲਾ ਖੇਤਰ

(2) पुरातत्त्व प्रकाशन माला - 6

दिने योगादि: (साहित्यकाव्यशास्त्रादियुक्तौ, (other particulars as above).

34 ✓ in Dr. stāntaśataka (Kāvya)
 Not mentioned in N.C.C. Leaves 7 Size 26, 1 X 10. Reel A 381/36.

35 ✓ Dharmadattacaritanāṭaka (नटका)

Not mentioned in N.C.C. Leaves 40 Size 23 X 9 Reel A $\frac{346}{38}$

36 Not mentioned in N.C.C. Dharmakāvya (Kāvya)

Leaves 16 Size 11, 5 X 8 Reel B $\frac{315}{11}$

37 Not mentioned in N.C.C. Gitakesava (Kāvya)

Leaves 59, Size 21 X 6, Reel B 309/30.

38 Gopālasvarūpāṅka

Not mentioned in N.C.C. Leaves 65 Size 19 X 8 Reel B $\frac{314}{13}$

39. Gāyatrī Savitrī nāṭaka (Nāṭaka)

Not mentioned in N.C.C. Leaves 6, ^{Size} 18.6 X 8.7. Reel E $\frac{299}{12}$

40. girvāṇādhiśacarita (STĀṆṬA)

Not mentioned in N.C.C. Leaves 27. Size 25 X 21 Reel B. $\frac{240}{14}$

B. $\frac{241}{1}$

bound as copy book

41.

K O N K O R D A N Z

.....	DHB II B	392	067	.....	HB 10 Hi 1750
.....	HB 2 Yi 7905	392	087	.....	HB 3 Ja 6725
.....	HB 5 St 3002	392	088	.....	HB 5 Ga 7260
.....	HB 13 Ta 4902	392	119	.....	HB 1 Hs 6886
.....	HB 16 Zq 9570	4°	392 120	.....	HB 3 Gd 6775
.....	HB 5 We 6753	392	122	.....	Kart LS Ca 4351
.....	HB 2 Yb 2287	4°	392 133	.....	HB 7 Ga 741
.....	HB 9 Ac 5900	4°	392 148	.....	HB 6 Nc 2820
.....	HB 5 Vz 8820	392	150	.....	HB 1 Xw 393
.....	HB 1 Xa 760	392	151	.....	DHB II B
.....	OLS Bc OA aust 10	392	179	.....	HB 10 Oc 840
.....	HB 5 Wa 6517	392	186	.....	HB 17 Xc 622
.....	Hs LS FQ 915	392	188	.....	OE LS DA m 504
.....	Kart LS HM	392	191	.....	HB 15 Aa 6890
.....	HB 16 Bn 8770	392	196	.....	HB 14 Qb 881
.....	HB 1 Hw 565	392	207	.....	HB 5 Ga 7252
.....	HB 6 Ns 33	392	213	.....	HB 9 Tn 800
.....	HB 6 Je 1300	392	214	.....	HB 6 Aa 6475
.....	HB 6 Nb 5510	392	215	.....	HB 1 Mw 8660
.....	HB 6 Wm 1150	4°	392 218	.....	HB 10 Sc 4881
.....	HB 6 Ea 6800	392	219	.....	HB 6 Di 30
.....	HB 6 Nh 1630	4°	392 225	.....	HB 15 Aa 7973
.....	HB 16 Ha 7781	4°	392 226	.....	HB 1 Pb 1883
.....	HB 16 Ha 9277	392	230	.....	HB 2 Tw 5760
.....	HB 16 Aa 3310	392	232	.....	HB 2 Yi 7832
.....	HB 16 Gd 9006	392	235	.....	HB 2 Ye 2566
.....	HB 16 Da 9377	392	241	.....	HB 17 To 614
.....	HB 2 Yi 7552	4°	392 258	.....	Kart LS Vu 7051
.....	DHB II A	4°	392 270	.....	HB 1 Hp 390
.....	HB 1 Mg 2215	392	274	.....	HB 1 Xa 878
.....	HB 2 To 7600	392	284	.....	HB 8 Bc 1820
.....	DHB II A	4°	392 286	.....	HB 1 Mc 1711
.....	HB 3 Oc 2462	392	310	.....	HB 8 Sk 6150
.....	Hs LS NP 7460	4°	392 315	.....	HB 2 Tm 46
.....	HB 4 Ui 5204	392	340	.....	HB 1 Jr 3040
.....	HB 3 Jb 6900	392	344	.....	Hb 4 Da 5004
.....	HB 5 Sf 6972	392	352	.....	HB 8 Fo 3520
.....	HB 1 Hg 7875	4°	392 405	.....	DHB II A
.....	HB 3 Bb 5515	4°	392 407	.....	HB 6 Nr 5506
.....	HB 1 Lu 4034	4°	392 427	.....	HB 15 La 2203
.....	HB 5 Ca 9558	392	428	.....	HB 10 Qn 848
.....	HB 3 Oc 3249	392	438	.....	HB 2 TL 7157
.....	HB 2 Dd 7670	392	442	.....	HB 5 Vv 4235
.....	HB 1 Mp 722	4°	392 443	.....	HB 5 We 4708
.....	HB 1 Mv 7835	4°	392 452	.....	HB 6 Nt 3480
.....	HB 2 Ya 5235	2°	392 454	.....	HB 1 Os 7500
.....	HB 1 Od 400	392	456	.....	HB 5 Wb 3510
.....	HB 7 Id 710	4°	392 476	.....	HB 6 He 1500
.....	HB 10 Ng 5200	392	478	.....	HB 6 Nc 253
.....	Kart LS Am 285	392	482	.....	HB 15 Ac 7949
.....	HB 5 Vi 530	392	483	.....	HB 16 Ta 8762
.....	HB 5 Wa 6140	392	484	.....	HB 16 Rq 9177
.....	HB 6 Dd 2650	392	488	.....	HB 2 Tk 7247
.....	HB 10 Ee 4770	392	495	.....	HB 10 Rm 260

27. Dakṣa Caritā (Nalaka).

Not mentioned in N.C.C. leaves 20 size 20.2 X 8.6. Reel E 295/22
at the time of King Visvajit-malla of Palan

28. Dānakelikaumudī (नाकलीकामुदी) Noted N.C.C. as भागीकी
leaves 33 size $28\frac{1}{2} \times 12\frac{1}{2}$ Reel A 346/20

Not mentioned in N.C.C.

29. Daṅgīśaraṇakathā (Kathā)

leaves 13 size 23 X 8. Reel A 339/12

* 30. Noted in N.C.C.
Dantadhāvana vidhi?

leaves 37 size 26.6 X 10.5. Reel No. G 38/12

Not noted in N.C.C. as Kathā

31. Dhruvacarita (Kathā)

leaves 15 size $20\frac{1}{2} \times 12\frac{1}{2}$ Reel A 339/19

Not mentioned in N.C.C.

32. (दीनदारा) Dīva dāsaṇātyagītānī

leaves - 5 size $23\frac{1}{2} \times 9\frac{1}{2}$ reel A 346/22

33. वृत्तसंगमनाटक (प्रहसन) (नाटक)

Noted N.C.C.

(A) leaves 19 size 21 X 16 Reel A 346/16

(B) leaves 12 size $27\frac{1}{2} \times 8\frac{1}{2}$ Reel A 346/17

(C) leaves 11 size $31\frac{1}{5} \times 4$ cm. Reel B 15/12

K O N K O R D A N Z

.....	DHB II B	392 067	.....	HB 10 Hi 1750
.....	HB 2 Yi 7905	392 087	.....	HB 3 Ja 6725
.....	HB 5 St 3002	392 088	.....	HB 5 Ga 7260
.....	HB 13 Ta 4902	392 119	.....	HB 1 Hs 6886
.....	HB 16 Zq 9570	4° 392 120	.....	HB 3 Gd 6775
.....	HB 5 We 6753	392 122	.....	Kart LS Ca 4351
.....	HB 2 Yb 2287	4° 392 133	.....	HB 7 Ga 741
.....	HB 9 Ac 5900	4° 392 148	.....	HB 6 Nc 2820
.....	HB 5 Vz 8820	392 150	.....	HB 1 Xw 393
.....	HB 1 Xa 760	392 151	.....	DHB II B
.....	OLS Bc OA aust 10	392 179	.....	HB 10 Oc 840
.....	HB 5 Wa 6517	392 186	.....	HB 17 Xc 622
.....	Hs LS FQ 915	392 188	.....	OE LS DA m 504
.....	Kart LS HM	392 191	.....	HB 15 Aa 6890
.....	HB 16 Bn 8770	392 196	.....	HB 14 Qb 881
.....	HB 1 Hw 565	392 207	.....	HB 5 Ga 7252
.....	HB 6 Ns 33	392 213	.....	HB 9 Tn 800
.....	HB 6 Je 1300	392 214	.....	HB 6 Aa 6475
.....	HB 6 Nb 5510	392 215	.....	HB 1 Mw 8660
.....	HB 6 Wm 1150	4° 392 218	.....	HB 10 Sc 4881
.....	HB 6 Ea 6800	392 219	.....	HB 6 Di 30
.....	HB 6 Nh 1630	4° 392 225	.....	HB 15 Aa 7973
.....	HB 16 Ha 7781	4° 392 226	.....	HB 1 Pb 1883
.....	HB 16 Ha 9277	392 230	.....	HB 2 Tw 5760
.....	HB 16 Aa 3310	392 232	.....	HB 2 Yi 7832
.....	HB 16 Gd 9006	392 235	.....	HB 2 Ye 2566
.....	HB 16 Da 9377	392 241	.....	HB 17 To 614
.....	HB 2 Yi 7552	4° 392 258	.....	Kart LS Vu 7051
.....	DHB II A	4° 392 270	.....	HB 1 Hp 390
.....	HB 1 Mg 2215	392 274	.....	HB 1 Xa 878
.....	HB 2 To 7600	392 284	.....	HB 8 Bc 1820
.....	DHB II A	4° 392 286	.....	HB 1 Mc 1711
.....	HB 3 Oc 2462	392 310	.....	HB 8 Sk 6150
.....	Hs LS NP 7460	4° 392 315	.....	HB 2 Tm 46
.....	HB 4 Ui 5204	392 340	.....	HB 1 Jr 3040
.....	HB 3 Jb 6900	392 344	.....	Hb 4 Pa 5004
.....	HB 5 Sf 6972	392 352	.....	HB 8 Fo 3520
.....	HB 1 Hg 7875	4° 392 405	.....	DHB II A
.....	HB 3 Bb 5515	4° 392 407	.....	HB 6 Nr 5506
.....	HB 1 Lu 4034	4° 392 427	.....	HB 15 La 2203
.....	HB 5 Ca 9558	392 428	.....	HB 10 Qn 848
.....	HB 3 Oc 3249	392 438	.....	HB 2 Tl 7157
.....	HB 2 Dd 7670	392 442	.....	HB 5 Vv 4235
.....	HB 1 Mp 722	4° 392 443	.....	HB 5 We 4708
.....	HB 1 Mv 7835	4° 392 452	.....	HB 6 Nt 3480
.....	HB 2 Ya 5235	2° 392 454	.....	HB 1 Os 7500
.....	HB 1 Od 400	392 456	.....	HB 5 Wb 3510
.....	HB 7 Id 710	4° 392 476	.....	HB 6 He 1500
.....	HB 10 Ng 5200	392 478	.....	HB 6 Nc 253
.....	Kart LS Am 285	392 482	.....	HB 15 Ac 7949
.....	HB 5 Vi 530	392 483	.....	HB 16 Ta 8762
.....	HB 5 Wa 6140	392 484	.....	HB 16 Rq 9177
.....	HB 6 Dd 2650	392 488	.....	HB 2 Tk 7247
.....	HB 10 Ee 4770	392 495	.....	HB 10 Rm 260

27. Dakṣa Caritā (Nalaka).

Not mentioned in N.C.C. leaves 20 size 20.2 x 8.6. Reel E 295/22
at the time of King Visvajitnalla of Patan

28. २ Dānakelikaumudī (नाटक) Noted N.C.C. as भाषा
leaves 33 size 28½ x 12½ Reel A 346/20

Not mentioned in N.C.C.

29. Daṅgīśaraṇakathā (Kathā)

Leaves 13 size 23 x 8, Reel A 339/12

* 30. Noted in N.C.C.
Dantadhāvana vidhī?

Leaves 37 size 26.6 x 10.5. Reel No. G 38/12

Not noted in N.C.C. as Kathā
31. Dhruvacaritā (Kathā)

leaves 15 size 20½ x 12½ Reel A 339/19

Not mentioned in N.C.C.
32. (दीक्षादास) Divo dāsanātyagītānī

leaves - 5 size 23½ x 9½ reel A 346/22

33. Noted in N.C.C. धृतिशमभगवत्पाठक (ग्रहण) (नाटक)

(A) Leaves 19 size 21 x 16 Reel A 346/16

(B) Leaves 12 size 27½ x 8½ Reel A 346/17

(C) Leaves 11 size 31/5 x 4 cm. Reel B 15/12

.....	HB 10 Mf 500	391 341	.....	HB 5 Mh 2270
.....	HB 10 Me 7760	391 351	.....	HB 5 Mh 2535
.....	OE LS DS d 902	391 366	.....	HB 1 Da 6790
.....	HB 10 Bc 1935	4° 391 367	.....	HB 6 Nd 7663
.....	HB 6 Aa 5569	4° 391 368	.....	HB 1 Nf 5900
.....	HB 8 Oa 5600	391 369	.....	HB 1 Hk 7723
.....	HB 10 Mi 1725	4° 391 370	.....	HB 6 Np 3250
.....	HB 6 Da 9000	4° 391 371	.....	HB 6 Nr 5311
.....	HB 10 Jo 871	391 372	.....	HB 8 Rt 8600
.....	HB 10 Aa 802	4° 391 374	.....	HB 6 Lr 2250
.....	HB 6 Nd 1777	391 375	.....	HB 10 Uc 4262
.....	HB 10 Jm 795	4° 391 378	.....	HB 10 Mf 1785
.....	HB 10 Jo 897	4° 391 381	.....	HB 6 Ni 4905
.....	HB 5 Mm 6430	391 384	.....	HB 1 Hv 2860
.....	HB 2 Bd 130	391 393	.....	OE LS EE a 221
.....	HB 2 Ts 6835	391 394	.....	Kart LS Ad 290
.....	HB 10 Dc 610	391 395	.....	DHB III J
.....	HB 6 Dk 9000	4° 391 401	.....	HB 2 Hb 7200
.....	HB 1 Xy 2075	391 402	.....	HB 1 Oe 6551
.....	HB 1 Uz 6100	4° 391 403	.....	HB 6 Ni 5465
.....	HB 1 Hr 6072	391 414	.....	HB 5 Rk 1300
.....	HB 2 St 5085	391 415	.....	Hs LS D 8370
.....	Kart LS Va 1518	391 422	.....	HB 2 Us 3440
.....	HB 2 Sb 3450	391 425	.....	HB 3 Aa 8620
.....	HB 2 Tm 510	391 426	.....	HB 9 Cs 7540
.....	HB 3 Ga 9250	391 429	.....	HB 4 Wi 5752
.....	DHB III J	391 431	.....	HB 4 Yt 5004
.....	HB 2 Tm 3610	391 441	.....	HB 7 Cg 1165
.....	HB 2 Tm 325	391 472	.....	HB 4 Wr 5002
.....	HB 8 Qg 452	391 475	.....	HB 1 Xz 805
.....	DHB II B	391 478	.....	HB 8 Hb 6000
.....	Hs LS HH 392	391 483	.....	HB 2 Ei 5005
.....	HB 1 Hv 5960	4° 391 485	.....	HB 7 Ck 411
.....	HB 2 Tm 312	4° 391 493	.....	HB 1 Gs 420
.....	HB 2 Sf 1825	391 495	.....	HB 8 Rm 7517
.....	HB 3 Pm 3001	391 496	.....	HB 2 Lf 2630
.....	Kart LS Ad 401	391 498	.....	HB 17 Qp 630
.....	HB 10 Jk 855	391 515	.....	HB 10 Dt 850
.....	HB 4 Yb 5248	4° 391 520	.....	Hs LS EE 1060
.....	HB 10 Mh 730	391 534	.....	HB 16 FL 9717
.....	HB 8 Ta 4800	391 542	.....	HB 16 Wd 5377
.....	HB 5 Tr 7145	391 543	.....	HB 10 Bi 840
.....	HB 10 Ng 910	391 548	.....	HB 6 Nb 1866
.....	HB 10 Aa 549	4° 391 549	.....	HB 6 Np 3265
.....	HB 1 Mm 779	391 552	.....	HB 6 Ja 9000
.....	HB 6 Nr 1774	391 555	.....	HB 10 NL 7260
.....	HB 5 Lf 6110	391 560	.....	HB 2 TL 7302
.....	HB 16 Ya 9277	391 565	.....	HB 17 Ze 252
.....	HB 16 Wd 8770	391 571	.....	HB 1 Re 545
.....	HB 16 Bc 8770	391 572	.....	HB 10 BC 740
.....	HB 16 Jt 7071	4° 391 574	.....	HB 6 Nc 135
.....	HB 16 Ka 9077	4° 391 576	.....	HB 6 Ln 700
.....	HB 7 Nb 4320	391 578	.....	HB 1 Vm 1576
.....	HB 10 Nk 2808	391 605	.....	HB 2 St 710

- 1.6.85
18. Chandamāla (Digitized By Siddhanta eGangotri Gyaan-Kosha), no. V
 Not mentioned in N.C.C. Leaves 24, Size $24\frac{1}{2} \times 9\frac{1}{2}$ Reel No. A 355/9 M.
19. Dasadhātava,
 Not mentioned in N.C.C. No. of leaves 28, Size 24.5×8.8 , Reel No. B $\frac{462}{10}$
 (Dharma: vyākaraṇa)
20. Dasadhātava. (Dharma: vyākaraṇa).
 " No. of leaves 40, Size 22×8 , Reel No. B $\frac{462}{11}$
21. Dasakumāracaritatikā Bhūṣaṇa by Śivarama. (Kavya)
 No. of leaves 40, Size 25×10.7 , Reel No. B $\frac{315}{23}$
22. ✓ Same No. of leaves 36, Size 24.9×10.8 , Reel No. B $\frac{315}{4}$
23. ✓ Same (1-6 Uchchvāsa)
 No. of leaves 52, Size 25×11.5 , Reel No. B $\frac{317}{4}$
24. ✓ Same
 Leaves 41, Size 31.7×9.8 , Reel A $\frac{381}{14}$
25. Not mentioned in N.C.C.
 Citraketuracaritra (Nalaka).
 No. of leaves - 30, Size $13\frac{1}{2} \times 6\frac{1}{2}$, Reel A $\frac{346}{15}$
- Not mentioned in N.C.C.
 26. Citrasenacaitrasenīyuddhavarṇana. (itihāsa)
 Leaves 10, Size 45×20 , Reel B $\frac{241}{10}$

K O N K O R D A N Z

.....	OE LS DA e 802	4°	390 228	.....	Hs LS DL 590
.....	HB 2 Xd 27	4°	390 229	.....	HB 10 Aa 490
.....	HB 1 Mm 2723		390 231	.....	HB 5 Tg 6100
.....	HB 10 Dg 880		390 235	.....	HB 10 Kd 353
.....	HB 8 St 380		390 254	.....	HB 6 Gb 2110
.....	HB 10 Ji 906		390 258	.....	HB 6 Fe 1450
.....	HB 2 Sf 1420		390 271	.....	HB 1 HL 1135
.....	HB 2 Ek 2100		390 273	.....	HB 5 Ts 3610
.....	OE LS DA c 901		390 295	.....	HB 10 Rm 427
.....	HB 10 Rn 2870		390 315	.....	HB 7 Kq 4010
.....	HB 6 Di 37	4°	390 339	.....	HB 2 Fe 230
.....	HB 6 Di 36		390 340	.....	Kart LS Am 66
.....	HB 1 Mv 7345		390 349	.....	HB 10 Sc 1860
.....	HB 7 Ci 6408		390 356	.....	HB 10 Ji 864
.....	HB 5 Vo 1212		390 363	.....	HB 5 Vq 3037
.....	HB 17 To 612		390 367	.....	HB 5 Wc 7468
.....	HB 17 Me 2603		390 380	.....	HB 17 Mr 604
.....	HB 1 Hy 1578		390 381	.....	HB 8 Ba 1928
.....	HB 1 Mv 8060		390 384	.....	HB 7 Ja 512
.....	HB 5 We 5033		390 385	.....	HB 8 Ba 2518
.....	HB 8 Sg 2135		390 386	.....	HB 8 Ch 550
.....	HB 1 Vf 560		390 392	.....	HB 5 Wb 7717
.....	HB 2 Lf 225		390 397	.....	HB 1 Lo 61
.....	HB 2 St 6005	4°	390 404	.....	HB 1 Ps 3870
.....	HB 10 Gn 1380	4°	390 407	.....	HB 10 Rd 610
.....	HB 10 Gh 1425		390 408	.....	HB 1 Hr 8433
.....	HB 6 Nd 381		390 409	.....	HB 8 Nb 1950
.....	HB 5 Lf 4242		390 418	.....	HB 2 Sf 1860
.....	HB 10 Ef 1805		390 447	.....	HB 8 Wa 3600
.....	HB 1 Hk 5035		390 459	.....	HB 2 Tk 7233
.....	HB 10 Dp 1380		390 462	.....	HB 10 Qb 800
.....	HB 5 Wx 1270		390 465	.....	HB 5 Vv 3695
.....	HB 5 Wf 6082		390 466	.....	HB 2 Wl 2757
.....	HB 1 Ld 28		390 472	.....	HB 10 Rp 1305
.....	HB 1 Pu 6500		390 477	.....	HB 1 Os 6781
.....	HB 14 Ff 752		390 481	.....	HB 10 Qo 2616
.....	HB 5 Bb 4576		390 485	.....	HB 10 Qm 380
.....	HB 1 Rs 1723		390 493	.....	HB 2 TL 8060
.....	HB 1 Kn 90		390 499	.....	HB 2 Tp 7410
.....	HB 5 Bn 9200		390 506	.....	HB 10 Qm 1430
.....	HB 2 Td 9179		390 510	.....	HB 1 Lc 1228
.....	HB 7 Jc 725		390 519	.....	HB 10 Qf 1740
.....	HB 7 Sf 375		390 544	.....	HB 2 Yg 1625
.....	HB 8 Wa 6300		390 558	.....	DHB II A
.....	HB 10 Mh 865		390 562	.....	HB 5 Wy 7705
.....	HB 1 Nr 9500	4°	390 567	.....	HB 6 Nc 5453
.....	Kart LS HM		390 572	.....	HB 1 Wr 793
.....	HB 3 Oc 3522		390 584	.....	HB 1 Mv 4355
.....	Kart LS Fe 6490	4°	390 587	.....	HB 2 Ya 7046
.....	OE LS HA n 506	4°	390 589	.....	HB 16 Aa 4090
.....	OE LS LA d 1007		390 590	.....	HB 2 Xo 2855
.....	HB 3 Ga 2758	4°	390 599	.....	HB 5 We 5048
.....	HB 8 Rm 2035	4°	390 601	.....	HB 9 Bl 755
.....	HB 1 Mw 7833		390 602	.....	HB 2 Ts 5400

7.6.83

Initial
in N.C.C. 13

Caturacūdāmaṇi

No of leaves 18 Size 23.8 X 10.3. Reel No. B $\frac{314}{18}$

M.

Not
mentioned
in N.C.C. 14
already
noted in
N.C.C. 13
of
Alleppey

14 Caturāṅkamahābhārata Nāṭaka

Author - Gayapati

No of leaves 37 Incomplete 33.3 X 5.5 Reel No C $\frac{82}{8}$

ala.

Gayapati the author was from the Tejovarddhana family. He was the grandson of Tejarama. Gayapati's father was Tejoharsha whom the son describes as worshipper of the five kinds of the agni, Vedist and agnicait. Gayapati had two older brothers

Known as Rudradāsa and Pandu. This nāṭaka was staged in the occasion of the Suvarnatulādāna ceremony of Prince Rāyamalla, Son of King yakṣamalla (A.D. 1428-1482) which was held in the Paśupati Skṛma. The cost of performance was defrayed by three mahāpātrās of Dakṣiṇavihāra: /15
Pāṇan, viz. Cālagarāmaśarmalla, Tyāgāśarmalla
and Dharmasāśarmalla.

A according to Master Catalogue (Bihar
University) of the Durlabha Library, Vol III
pp. 19-20 an incomplete paper manuscript
of this Nāṭaka is written in Naxos script
is available in National Archives (1.6.69).

Not mentioned
in N.C.C. 15.

Caturāṅgaśarmasāntaka, No. of leaves

72, Size 2 1/2 X 8 1/2, Reel No. A 346 / 13

Not mentioned
in N.C.C. 16.Caturāṅgaśarmasāntaka (Master's script, of leaves
Banskis-Korbi), No. of leaves 14,
Size 22.8 X 6, Reel No. B 314 / 20Not mentioned
in N.C.C. 17.Caturāṅgaśarmasāntaka, (Or Anika-
nāṭakaśrī), No. of leaves 25 (Palm
leaf), Size 22 X 5, No. of Reels.

B 15 / 60

No.

A 346 / 4.

18
already noted
in N.C.C. 18

CC-0. Prof. Satya Vrat Shastri Collection.

Caturāṅkamahābhārata Nāṭaka,
No. of leaves 38, Size 22 1/2 X 8, Reel

7.6.83. (Manu. No. 2-183, ~~मनुस्मृत्युक्त~~ No. 3573.)

Digitized By Siddhanta eGangotri Gyaan Kosha

1. Brhad-katha, No. of leaves 31, Size 25.2 x 14,

Reel No. B 272/31 Date of filming 4.5.72. Devanagari.
Script Devanagari.

M

2. Brhad-katha with Nepali Tika, No. of leaves 31,

Size 35 x 17.5, Reel No. B 272/32

(Manu. No. 4-179, ~~मनुस्मृत्युक्त~~ No. 3573)

3. Brhad-katha + Tika, No. of leaves 31, Size

20 1/2 x 40 1/2, Reel No. A 340/3

(Manu. No. 2-202, ~~मनुस्मृत्युक्त~~ No. 3573. Nepali Tika.

Tala.

4. ~~Brhad-katha~~ ~~with~~ ~~Nepali~~ ~~Tika~~ (Not clear), Incomplete,

No. of leaves 4, Size 21 x 9.9, Reel No. H 374/12

5. ~~Comparative~~ (Pahala compo?), No. of leaves

26, Size 21 x 8.2, Reel No. H 377/3.

6. ~~Comparative~~, No. of leaves 15, Size 27.2 x

10.5, Reel No. A 380/16

7. ~~Idid~~, No. of leaves 21, Size 14.7 x 9.6,

Reel No. A 380/15

8. ~~Idid~~, No. of leaves 25, Size 23.3 x 7.26/15

Reel No. A 381/33

Not mentioned
in N.C.C.

9. Title Chandrakāsavyākhyānam (Kathā ~~37~~)

No of leaves 59, Size 21.8 x 7.3. Reel No B $\frac{272}{28}$

Not mentioned
N.C.C.

10. Candrasamkhya Kāvya (Kavya)

No. of leaves 33 Size in cm. 27, 9 x 15, 6. Reel No. A $\frac{380}{5}$

17)

of leaves

Not mentioned
in N.C.C.

11. ~~Idid~~ ^{Tika.} Cādhyarthanirnaya. No of leaves 12. Size in cm.

29. x 10. Reel No. B $\frac{460}{14}$

Not mentioned
in N.C.C.

12. Cārucaryānātaka No of leaves 11. Size. 25 $\frac{1}{2}$ x 12 $\frac{1}{2}$

Reel No. A $\frac{346}{7}$

K O N K O R D A N Z

.....	HB 1 Ju 4895	388 518	.....	OE LS HA b 1410
.....	HB 15 Vg 7965	4° 388 521	.....	HB 2 Tp 4223
.....	HB 1 Mw 7376	4° 388 525	.....	HB 1 Qo 700
.....	HB 1 Lr 30	388 531	.....	HB 2 Ld 2840
.....	Kart LS Nq 7133	388 536	.....	HB 14 Ja 755
.....	HB 9 Aa 6075	388 537	.....	Kart LS Hf 351
.....	HB 8 Ah 7100	388 539	.....	HB 2 Ld 2842
.....	OE LS DH m 503	388 549	.....	HB 5 Sd 1670
.....	HB 9 Ac 2110	388 550	.....	HB 2 Df 650
.....	HB 7 EL 708	388 560	.....	HB 9 Ba 8002
.....	HB 7 Ch 4360	388 569	.....	HB 5 Sd 6144
.....	HB 7 Cg 370	388 579	.....	HB 10 Jb 853
.....	HB 9 So 8505	4° 388 582	.....	HB 10 Ng 3215
.....	HB 6 Nb 1637	388 584	.....	HB 10 Kd 928
.....	HB 10 Nk 3530	4° 388 592	.....	HB 1 Xa 790
.....	HB 1 Pa 3800	388 594	.....	HB 5 Jg 7750
.....	HB 10 Ef 3520	388 595	.....	HB 1 Gf 5180
.....	HB 1 Go 8065	388 598	.....	HB 10 Cb 1329
.....	HB 10 NL 6764	4° 388 608	.....	HB 10 Ra 385
.....	HB 7 Nb 5730	388 610	.....	OE LS BA d 909
.....	HB 1 Pr 4790	388 646	.....	DHB II B
.....	HB 10 Ng 1820	388 647	.....	DHB II D
.....	HB 5 Mn 7041	388 657	.....	HB 2 Sp 7560
.....	HB 1 Mb 6303	4° 388 658	.....	HB 2 Tc 2810
.....	HB 8 Oq 3500	388 659	.....	HB 9 Cx 130
.....	HB 5 Mh 9870	388 673	.....	HB 2 Sh 7415
.....	HB 9 Ha 7700	4° 388 686	.....	HB 2 Tr 4395
.....	OE LS AA b 1601	388 688	.....	HB 2 Ts 4450
.....	HB 2 Wb 3295	388 689	.....	Hs LS FB 70
.....	DHB III J	388 699	.....	HB 7 Ch 4871
.....	Kart LS Ad 180	388 733	.....	HB 2 Tm 970
.....	Kart LS HM	4° 388 742	.....	HB 1 Ls 4832
.....	HB 6 Ns 960	388 743	.....	HB 6 Ka 9680
.....	Kart LS HM	4° 388 745	.....	HB 6 Na 2256
.....	HB 4 Na 5004	4° 388 751	.....	Hs LS GS 320
.....	HB 5 Jz 4925	4° 388 752	.....	Hs LS GQ 230
.....	HB 10 Jm 845	388 757	.....	HB 3 Pe 2800
.....	HB 10 Hb 1530	388 762	.....	Kart LS HM
.....	HB 10 Dc 515	4° 388 764	.....	HB 2 Tr 5573
.....	HB 17 Tt 610	4° 388 765	.....	HB 2 Tr 5910
.....	HB 10 Qe 2740	4° 388 768	.....	HB 7 Cg 367
.....	DHB II B	388 782	.....	HB 10 Cb 680
.....	HB 1 Vd 4074	388 792	.....	HB 5 Tb 7282
.....	HB 10 Ja 580	388 806	.....	HB 1 Ds 960
.....	HB 10 Rh 3880	388 807	.....	DHB II A
.....	HB 5 Hi 5150	388 809	.....	OE LS PB
.....	HB 16 Aa 3969	388 810	.....	HB 2 Ta 7556
.....	HB 8 Ba 6010	388 821	.....	HB 3 Pa 8400
.....	HB 9 Th 900	388 825	.....	HB 2 Tm 373
.....	HB 9 So 7530	388 828	.....	HB 2 St 2845
.....	HB 5 Rx 3094	388 829	.....	HB 1 Qr 2300
.....	HB 10 Hg 3740	388 833	.....	HB 2 Sb 2860
.....	HB 2 TL 5375	388 834	.....	HB 2 Tr 4921
.....	HB 1 Fr 5200	388 848	.....	HB 2 Le 9120

15. KautukaNataka

place of deposit: P. B. Kamsakara Private KTM.

Not mentioned in N.C.C.
श्री ३१ पडापुराणे गदालसापर्याने कौतुकनाटके ३१०२ गे० १५५५:Leaves 134. Size 24 X 10.2. Reel $\frac{1111}{13}$

One side of the MS. has been smeared with Haritaka.

16. Kavitaṃyā Lhāsā (nāṭaka)

place of deposit M. M. Misra

(āḍau) Kavitaṃyā Lhāsā (sic)

Leaves 3. Size 23.2 X 9.7. Reel H $\frac{374}{13}$

Hindi Language.

17. Kavirajyā (Kavya)

Leaves 117 Size 38.5 X 9.8 Reel No. A $\frac{376}{15}$

18. Kavilaksana

Leaves 13, Size 24.2 X 8.2 Reel A $\frac{366}{9}$ 19. Kavīndracandrodayapadyāvali (Kavya)
(कवीन्द्रचन्द्रोदयपद्यावली)

The abbreviated title Ka. Can. is given in the margins of leaves

author कवीन्द्रचन्द्रोदयपद्यावली:

Leaves 46. Size 30 - X 13. Reel No. E $\frac{602}{16}$

20. Kavipārijāta

Leaves 119, Size 28.8 X 8.9. Reel A $\frac{366}{6}$

K O N K O R D A N Z

.....	HB 1 Ju 4895	388 518	.....	OE LS HA b 1410
.....	HB 15 Vg 7965	4° 388 521	.....	HB 2 Tp 4223
.....	HB 1 Mw 7376	4° 388 525	.....	HB 1 Qo 700
.....	HB 1 Lr 30	388 531	.....	HB 2 Ld 2840
.....	Kart LS Nq 7133	388 536	.....	HB 14 Ja 755
.....	HB 9 Aa 6075	388 537	.....	Kart LS Hf 351
.....	HB 8 Ah 7100	388 539	.....	HB 2 Ld 2842
.....	OE LS DH m 503	388 549	.....	HB 5 Sd 1670
.....	HB 9 Ac 2110	388 550	.....	HB 2 Df 650
.....	HB 7 EL 708	388 560	.....	HB 9 Ba 8002
.....	HB 7 Ch 4360	388 569	.....	HB 5 Sd 6144
.....	HB 7 Cg 370	388 579	.....	HB 10 Jb 853
.....	HB 9 So 8505	4° 388 582	.....	HB 10 Ng 3215
.....	HB 6 Nb 1637	388 584	.....	HB 10 Kd 928
.....	HB 10 Nk 3530	4° 388 592	.....	HB 1 Xa 790
.....	HB 1 Pa 3800	388 594	.....	HB 5 Jg 7750
.....	HB 10 Ef 3520	388 595	.....	HB 1 Gf 5180
.....	HB 1 Go 8065	388 598	.....	HB 10 Cb 1329
.....	HB 10 NL 6764	4° 388 608	.....	HB 10 Ra 385
.....	HB 7 Nb 5730	388 610	.....	OE LS BA d 909
.....	HB 1 Pr 4790	388 646	.....	DHB II B
.....	HB 10 Ng 1820	388 647	.....	DHB II D
.....	HB 5 Mn 7041	388 657	.....	HB 2 Sp 7560
.....	HB 1 Mb 6303	4° 388 658	.....	HB 2 Tc 2810
.....	HB 8 Oq 3500	388 659	.....	HB 9 Cx 130
.....	HB 5 Mh 9870	388 673	.....	HB 2 Sh 7415
L.....	HB 9 Ha 7700	4° 388 686	.....	HB 2 Tr 4395
.....	OE LS AA b 1601	388 688	.....	HB 2 Ts 4450
.....	HB 2 Wb 3295	388 689	.....	Hs LS FB 70
.....	DHB III J	388 699	.....	HB 7 Ch 4871
.....	Kart LS Ad 180	388 733	.....	HB 2 Tm 970
.....	Kart LS HM	4° 388 742	.....	HB 1 Ls 4832
.....	HB 6 Ns 960	388 743	.....	HB 6 Ka 9680
.....	Kart LS HM	4° 388 745	.....	HB 6 Na 2256
.....	HB 4 Na 5004	4° 388 751	.....	Hs LS GS 320
.....	HB 5 Jz 4925	4° 388 752	.....	Hs LS GQ 230
.....	HB 10 Jm 845	388 757	.....	HB 3 Pe 2800
.....	HB 10 Hb 1530	388 762	.....	Kart LS HM
O.....	HB 10 Dc 515	4° 388 764	.....	HB 2 Tr 5573
E.....	HB 17 Tt 610	4° 388 765	.....	HB 2 Tr 5910
.....	HB 10 Qe 2740	4° 388 768	.....	HB 7 Cg 367
.....	DHB II B	388 782	.....	HB 10 Cb 680
.....	HB 1 Vd 4074	388 792	.....	HB 5 Tb 7282
.....	HB 10 Ja 580	388 806	.....	HB 1 Ds 960
C.....	HB 10 Rh 3880	388 807	.....	DHB II A
182.....	HB 5 Hi 5150	388 809	.....	OE LS PB
902.....	HB 16 Aa 3969	388 810	.....	HB 2 Ta 7556
92.....	HB 8 Ba 6010	388 821	.....	HB 3 Pa 8400
.....	HB 9 Th 900	388 825	.....	HB 2 Tm 373
.....	HB 9 So 7530	388 828	.....	HB 2 St 2845
.....	HB 5 Rx 3094	388 829	.....	HB 1 Qr 2300
E.....	HB 10 Hg 3740	388 833	.....	HB 2 Sb 2860
.....	HB 2 TL 5375	388 834	.....	HB 2 Tr 4921
.....	HB 1 Fr 5200	388 848	.....	HB 2 Le 9120

15. Kautuka Nataka
place of deposit: P. B. Kamsakara Private K T M.

Not
mentioned
in N.C.C

होती थी पडापुराणे मदालसापरमाणे कोतुम्हनाये 3102 गोठः :

Leaves 134. Size 24 X 10.2. Reel $\frac{1111}{13}$

One side of the MS. has been smeared with Haritala.

16. Kavita ya Lhasa (nataka)

place of deposit M. M. Misra

(ādan) Kavita ya Lhasa (sic)

Leaves 3. Size 23.2 X 9.7. Reel H $\frac{374}{13}$

Hindi Language.

17. Kavisrajya (Kavya)

Leaves 117 Size 38.5 X 9.8 Reel No. A $\frac{376}{15}$

18. Kavilaksana

Leaves 13, Size 24.2 X 8.2 Reel A $\frac{366}{9}$

19. Kavindrachandrodayapadyāvali (Kavya)
(कवीन्द्रचन्द्रोदयपद्यावली)

The abbreviated title Ka. Can. is given in the margins of leaves

author कवीन्द्रचन्द्रोदयपद्यावली:

Leaves 46. Size 30 - X 13. Reel No. E $\frac{602}{16}$

20. Kavipārijāta

Leaves 119, Size 288 X 8.9. Reel A $\frac{366}{6}$

21 ✓ Karṇa-epsilāṭhanasāstragatya, No. 11 leaves 13,
 (Sanskrit Jāyānāgā), Size — Reel no.
 13458/13

✓ 22. (A) Kāśīvijayanātaka
 Leaves 59 Size 25 X 7. Reel A 345/10
 Pagination 1-65 - folios 4-9 missing
 Right margin torn out.
 Not mentioned even in New Catalogue Catalogorum
 (B) Leaves 14 Size 23 X 9 Reel A 345/4
 (C) Leaves 3 Size $13\frac{1}{2} \times 6\frac{1}{2}$ Reel A 346/36

10.6.83

Not noted in New Catalogue Catalogorum
 1. (A) Lalitamanyarīmatikā
 Leaves 12 Size 28 X 12 Reel A $\frac{352}{12}$
 (h) leaves 30 Size $26\frac{1}{2} \times 11$ Reel A $\frac{352}{13}$

✓ 2. Mādhavānalanātaka
 (A) Leaves 32 Size 22.5 X 5.8 Reel H $\frac{360}{33}$
 (h) Leaves 37 Size 22 X 8.2 Reel I $\frac{41}{8}$
 (C) Leaves 47 Size 22 X 8.3 Reel B $\frac{276}{4}$
 Not noted in N.C.C.

8.6.83.

Size 27.5 X 3.5 Digitized By Siddhanta eGangotri Gyaan Kosha 52 / 17

54. Karmamrta by Bilvamanigala with Titik, No. of leaves 82 (60+42) size 25.4 X 10.4, Reel No. B 310/19

The work is not yet

Revised New Cal- logue Cal- logue van in detail analyzed to the 2nd part of the

Already published.

55. Karmamrta shalaka by Bilvamanigala with Titik, No. of leaves 46, size 28.2 X 11.2, Reel No. B 310 / 18

56. Shodh, size No. of leaves 27, size 33.2 X 12.7, Reel No. E 555/35

57. Shodh, No. of leaves 93, size 30.7 X 15, Reel No. B 310/20

58. Karmamrta, author: (N. C. Karmamrta), No. of leaves 51, size 20.8 X 12.2, Reel No. - Kaiser Library M.S. No. 640

(N. C. Karmamrta) 59. Karmamrta, No. of leaves 11, size 19.6 X 8.3, Reel No. E 1130/2

60. Karmamrta by K. S. Karmamrta, No. of leaves 53, size 41 X 12, Reel No. A 345/8

✓ 61. Karmamrta, No. of leaves 42-314 size 28.5 X 12.7, Reel No. A 455/3

N
m
e
de

30, size 12.5 X 2.2, No. of leaves 13, Reel No. B 308/1

29. Bhava s'at-aka (Kavya), No. of leaves 9, size 24.3 X 10.5, No. of Reel E 246/18

30. Bhavavata, (Kavya) No. of leaves 8, size 22.9 X 8.7, No. of Reel, A 387/9

Date:

8.6.1983/31. Haryakadamba, author; Saktavallabha Bhattacharya, No. of leaves 38, size - Reel No. G 160/4

32. Haryakadambanotaka praharasa, No. of leaves 34 (4-42), size 24 X 10.3, Reel No. E 192/17 (2) or E 192/15

33. Haryakadambanotaka, No. of leaves 18, size 30.2 X 10.5, Reel No. A 353/18

34. Haryakadambanotaka, No. of leaves 26, size 25.5 X 11.9, Reel No. A 353/19

35. Haryakadambanotaka + Tika in Nepali, No. of leaves 25, size 25.7 X 12, Reel No. A 353/20

36. Haryakadambanotaka, No. of leaves 38, size 21.9 X 9.6, Reel No. E 367/21.5

Kaiser Library 37. Haryakadambanotaka, No. of leaves 39, size 26.4 X 10.9, Reel No. C 59/2

Do 38. Haryakadambanotaka, No. of leaves 39, size 26.5 X 11, Reel No. C 59/2

39. Haryakadambanotaka, No. of leaves 19, size 27.2 X 8.5, Reel No. B 277/4

40. Haryakadambanotaka, No. of leaves 27, size 32 X 9, Reel No. B 277/3

30. Size 12.5 X 22.6 No. of Reel 3308/1
Digitized By Siddhanta Gangotri Gyaan Kosha

29. Bhava sataka (Kavya), No. of leaves 9, Size
24.3 X 10.5 No. of Reel E 246/18

30. Bhavavata, (Kavya) No. of leaves 8,
Size 22.5 X 8.7, No. of Reel, A 387/9

Date: 8.6.1983
31. Haryakadamba, author; Saktavallabha
Bhattacharya, No. of leaves 38, Size -
Reel No. G 160/4

32. Haryakadambanataka praharasa, No. of leaves
34 (4-42), Size 24 X 10.3, Reel No. E 192^x/17
or E 192/19

33. Haryakadambanataka, No. of leaves 18,
Size 30.2 X 10.5, Reel No. A 353/18

34. Haryakadambanataka, No. of leaves 26,
Size 25.5 X 11.9, Reel No. A 353/15

35. Haryakadambanataka + Titikā in Nepali,
No. of leaves 25, Size 25.7 X 12, Reel
No. A 353/20

36. Haryakadambanataka, No. of leaves 38,
Size 21.9 X 9.6, Reel No. E 367/21

Kaiser
Library 37. Haryakadambanataka, No. of leaves
39, Size 26.4 X 10.9, Reel No. C 59/2

Do 38. Haryakadambanataka, No. of leaves
39, Size 26.5 X 11, Reel No. C 59/2

39. Haryakadambanataka,
No. of leaves 19, Size 27.2 X 8.5,
Reel No. B 277/4

40. Haryakadambanataka,
No. of leaves 27, Size 32 X 5, Reel No. B 277/3

B 277/3

1. Jaiminīkhāratanātaka.
Leaves 31 Size 20 X 7.5. Reel No. B $\frac{275}{8}$
2. Same
✓ Leaves 235 Size 28.5 X 9.1. Reel No. B $\frac{275}{6}$
3. Already noted ✓ Same
✓ Leaves 38 Size 47 X 12 $\frac{1}{2}$ Reel No. A $\frac{346}{8}$
4. Same. 21
✓ Leaves 21 Size 27 X 10 Reel No. A $\frac{346}{3}$

5. Jātarūpa's Tikā on Amarakosa
place of deposit - Kaiser Library
Leaves 59. Size 31.9 X 4.6. (Transitional Gupta?
Pherizmat also
and torn.
Author Jātarūpa Candra
Remarks - Aufrecht writes: जटारुप as on the Amarakosa quoted by
Rāyamukuta.

6. Jayadeva Kavi Viracita sāgaralī?
Place of deposit - Rajopadhyaya
Leaves 15 Size 21.6 X 9.6. Reel E 157/2

7. Jayaratnākarnātaka
Leaves 96 Size 10 $\frac{1}{2}$ X 29 $\frac{1}{2}$ Reel No. A $\frac{346}{1}$

8. ✓ Jñāpaka Samuccaya (Dharma. vyākarna)
Leaves 34. Size 26 X 5, Reel No. B 460/22

9. Jñāpaka Samuccaya Vyākarna, No. of leaves 5.
Size 26.5 X 12. Reel No. B 460/21.

11. Jala, No. of Leaves 11, Size 27x10, Reel No. B 277/2

42. Jala, No. of Leaves 2, Size 27.8x12, Reel No. B 277/1

43. Jala, No. of Leaves 16, Size 28.3x9.5, Reel No. B 276/24

44. Harigayapratimamandala, No. of Leaves 24, Size 25.3x9.4, Reel No. B 276/23

45. Ingalesavarajyaprabandhaval, (Jethava), History of Europe, (Lacharbandhaval), No. of Leaves 69, Size 34x21.5, Reel No. B 238/6.

46. Ingalyavarajyapratimamandala, (Jethava), No. of Leaves 16, Size 22x16, Reel No. B 239/3

47. Ingalyavarajyapratimamandala, (Jethava), No. of Leaves 9, Size 27x11, Reel No. B 238/3

48. Haravindolotaka, No. of Leaves 8, Size 22.5x8.5, Reel No. B 277/16

49. Haricavilomahakavya, No. of Leaves 82, Size 37.5x5.5, Reel No. B 17/22
B 18/1

50. Haricaviloma gita, No. of Leaves 106, Size 31.6x7.8, Reel No. A 397/23

51. Jala, No. of Leaves 112, Size 27.8x7.4, Reel No. A 358/25

52. Haricavilomakavya, No. of Leaves 30, Size 23x10.5, Reel No. A 358/27

53. Karakavya, No. of Leaves 9, Size 24x10, Reel No. A 757/14

54. Karakavya, No. of Leaves 132

1. Jaiminīkhāratanātaka.
Leaves 31 Size 20 X 7.5 Reel No. B $\frac{275}{8}$
2. Same
✓ Leaves 235 Size 28.5 X 9.1 Reel No. B $\frac{275}{6}$
3. Already noted in list ✓ Same
✓ Leaves 38 Size 47 X 12 $\frac{1}{2}$ Reel No. A $\frac{346}{8}$
4. Same 21
✓ Leaves 21 Size 27 X 10 Reel No. A $\frac{346}{3}$
5. Jātarūpa's Tikā on Amarakosa
place of deposit - Kaiser Library
Leaves 59. Size 31.9 X 4.6. (Transitional Gupta?
Pherimal also
and torn.
Author Jātarūpa Candra.
Remarks - Aufrecht writes: नटक as on the Amarakosa quoted by
Rāyamukuta.
6. Jayadeva Kavi Viracita sāgaralī?
place of deposit - Rajopadhyaya
Leaves 15 Size 21.6 X 9.6. Reel E 157/2
7. Jayaratnākarnātaka
Leaves 96 Size 10 $\frac{1}{2}$ X 29 $\frac{1}{2}$ Reel No. A $\frac{346}{1}$
8. ✓ Jñāpaka Samuccaya (Dharma vyākarna)
Leaves 34. Size 26 X 5, Reel No. B 460/22
9. Jñāpaka Samuccaya vyākarna, No of leaves 5,
Size 26.5 X 12. Reel No. B 460/21.

10. कृष्णचरित-गाथा Anka - 1-9 Maithili Hindi?
 Digitized By Siddhanta eGangotri Gyaan Kosha
 Nalaka / Sangita?

according to Colophon - कृष्णचरितं श्रीवराजगोपाय ... in 9 Ankas,
 author Sri 2 Jayamahindra Simha deva paramkhattaraka deva.

Leaves 39 Size cm. 24 X 10.4. Reel D $\frac{26}{18}$

at the end ca 15 fol. with various Ragas " incomplete at the
 beginning of Krsna carita.

This Mahindra is other than Mahendra Malla. This is Bhaskaramalla
 Bhaskara had another name Mahendra = King of Kathmandu. N.S.
 681-694 = 1561/2 - 1574/5 / Mahindra.

11 (A) Krishna Karnamrita (Kavya). Devanagari.

Leaves 96 Size 28.5 X 10.5. Reel B $\frac{309}{26}$

(h) ^{same.} Stuti

Leaves 32 Size 20.7 X 9.4. Reel No. G $\frac{114}{5}$

12. कृष्णभक्तचरित-गाथा (देवनागरी)

Leaves 11. Size $27\frac{1}{2}$ X $12\frac{1}{2}$ Reel A 346 / 24

13. कृष्णचरित-गाथा (काव्य)

Leaves 42, Size 31.3 X 7. Reel No. B $\frac{311}{20}$

C सविप्रसूचीपत्र No. 1266

14. कृष्णचरित (काव्य)

Leaves - 18 Size 20 X 7.8 Reel E 78 / 10.

Contains also a list of Tirthas of Nepal from the point of view of
 the months in which pilgrimage should be made to a particular
 Tirtha.

3. (A) Madananāṭaka
Leaves 46 Size 27.2 x 8 Reel C $\frac{28}{14}$
(h) Leaves Sanskrit + Maithili

N. mentioned
4
Madakasajātismarananataka
Leaves 48 Size 32 x 4 Reel B $\frac{15}{28}$

N.M.
5
Madanasundari
Leaves 11 Size 25.4 x 8-2 Reel B $\frac{275}{14}$

N.M.
6
Madanānala Katha (Katha)
Leaves 18 Size 32.5 x 5 Reel B $\frac{13}{14}$

N.M.
7.
Madhu Malati carita (with Nepali Language)
Nataka
मधुमालती चरित नेपाल प्रयोगः
Leaves 11 Size 15.5 x 16.2 Reel G $\frac{121}{15}$

N.
8.
Madhumantavanamahakavya (Kavya)
Leaves 141 Size 26 x 9.2 Reel H $\frac{389}{25}$

N.M.
9.
Natyakastaparakāranirūpana (Nāṭya)
Leaves 43 Size 28.5 x 8 Reel A $\frac{354}{8}$

10.
Nāṭya varṇanam (Nāṭya varna)
Colophon - Śrīśrījayajagat prakāśanalladivasya Saperivarasya
Khadyaśidhivastu
Leaves 57 Size 20.9 x 7.6 Reel G $\frac{64}{19}$

11 Not mentioned in New C.C.
(A) Navamātrkā nāṭaka (Nāṭaka)

Place of deposit - P.R. Vajracarya

Colophon - Nṛpati Cakrādhiśa vidagdhaśūdamani Raghuvamśa
Vatamśa śrīmanmaharājādhirāja śrī śrī Sumati Jayajitmitra Malla
devaviracite Nava Mātrkācaritā Nāṭaka Tṛtīyāṅkah

Leaves 35 Size 25.2 x 8.3 Reel E $\frac{397}{9}$
One folio missing

Not mentioned in New C.C.

(h) Navamātrkā nāṭaka

Leaves 1 Size 25 x 8.2. Reel E $\frac{464}{24}$

For the rest of the leaves of this book, See No. E 8/83
Reel $\frac{397}{9}$

Not mentioned in New C.C.

12. Navarāja Kātha (Sanskrit lang.)

Place of deposit Purusottama Rā

Leaves 20 Size 17.8 x 6.5. Reel No. E $\frac{374}{43}$

13. A Nalīyānāṭaka

by Jayajagatprakāśmalla

Leaves 108, Size 20.3 x 7.4. Reel No. B $\frac{275}{7}$

(h) Nalīcarīja Mahānāṭaka

Leaves 76 Size 22.6 x 8.7. Reel No. C $\frac{29}{3}$

14

Nāga-pratīṣṭhā nāṭaka (Nāṭaka)

Place of deposit T.L. Maharjana

Leaves 27 Size 20 x 19. Reel No. H $\frac{101}{4}$

Not mentioned in New C.C.

15

Nāgarāśataka (Kavya)

Leaves 7 Size 24.8 X 11.4. Reel A $\frac{381}{22}$

16 Mūrkhāśataka

Leaves 4 Size 18.8 X 11.2. A $\frac{385}{14}$

17. Mātarīcarita Mahākāvya

Leaves 55 Size 39 X 4.5 cm.

Reel No. A $\frac{24}{9}$

18. Maṅguraḍhavaśaśarpīnātaka (Not noticed by
in Catalogue Catalogue of the British Museum),
No. of leaves, 20, Size 23.9 X 7.2,
Reel No. G 10/2.

19. { Maṅguraḍhavaśaśarpīnātaka, No. of leaves 6,
Size $21\frac{1}{2}$ X 9, Reel No. A 349/12.

20. { ibid., No. of leaves 26, Size $21\frac{1}{2}$ X $8\frac{1}{2}$,
Reel No. A 349/11

Not noticed
in Catalogue
Catalogue of the
British Museum. { ibid., No. of leaves 153, Size 28.2 X
8.5, Reel No. B 275/12

Digitized By Siddhanta eGangotri Gyaan Kosha

No. of leaves - 108.

Digitized By Siddhanta eGangotri Gyaan Kosha

Size in cm. 20-3x7.4.

Script Newari.

Nalayanataka by jayajagat-prakashmalla.

Reel No. B $\frac{275}{7}$

(2) Nalodaya Katha विषय-कथा, No. of leaves 59, Size 34.4x13.8.

Date N/s. V/s. Shaka - 1000.

Reel No. E $\frac{298}{38}$

Retake E $\frac{330}{35}$

(3) Nanadesavarana

Manuscript No. 2-92. विषय Itikam 24 F.

Title. नानादेशवर्णन

(Italy Africa).

No. of leaves 2 Size - ~~31~~ 31 X 29 $\frac{1}{2}$ Reel No. A $\frac{312}{1}$ or 10?

(4) Nanadevadevigita

Manus. No. 1-357. विषय Saigita 64 Catalogue No. 2704.

No. of leaves 27. Size. 20-2 x 7.5. Reel No. B $\frac{286}{14}$

(5) Nanastotracarita Sangroha.

No. of leaves - 130. Pages.

Reel No. 401/34

60 Folios Hindu words.

(6) Naradajñāna विषय-पुराण. Running No. E 506.

हनुमत् नारदसंवाद नारदब्रह्म

No. of leaves 4 Size 21.1x11.6. Reel No. E $\frac{44}{72}$

(7) Narimahima.

No. of leaves 2. Size. 21x4 cm.

Remarks. Palm leaf.

Writing partly rubbed off.

Reel No. A 24/21.

Digitized By Siddhanta eGangotri Gyaan Kosha

①

Nepal Eriman Manuscript Preservation Project
 Digitized By Siddhanta eGangotri Gyaan Kosha
 Short title - Naliyanataka, Title. Naliyanataka by jayajagal-
 prakashmalla.

No. of leaves - 108.

Size in cm. 20-3 x 7.4.

Script Newari.

Reel No. B $\frac{275}{7}$

②

Nalodaya Katha विषय-कथा, No. of leaves 59, Size 34.4 x 13.8.

Reel No. E $\frac{298}{38}$

Date N/s. V/s. Shaka - 1000.

Retake E $\frac{330}{35}$

③

Nanadesivarnana

Manuscript No. 2-92. विषय Itihasa 24 F.

Title. नागदेशवर्णन

(Italy Africa).

No. of leaves 2 Size - ~~31~~ 31 x 29 $\frac{1}{2}$ Reel No. A $\frac{312}{1 \text{ or } 10 ?}$

④

Nanadevadevigita.

Manus. No. 1-357. विषय Saigita 64 Catalogue No. 2704.

No. of leaves 27. Size. 20-2 x 7.5 Reel No. B $\frac{286}{14}$

⑤

Nanastotracarita Saugroha.

No. of leaves - 130. Pages.

60 Folios Hindu gods.

Reel No. 401/34

⑥

Naradayana विषय - गुराण. Running No. E 506.

हनुमान् नारदसम्बोधे नारदकथन

No. of leaves 4 Size 21.1 x 11.6. Reel No. E $\frac{44}{72}$

⑦

Narimahima.

No. of leaves 2. Size. 21 x 4 cm.

Remarks. Palm leaf.

Writing partly rubbed off.

Reel No. A 24/21.

8 Essays on Nyāya (Digitized By Siddhanta Gangotri, Gyan Kosha)

न्यायशास्त्र निबन्धनः

Place of deposit - Bhattarai, Runway No. 854.

Title - Various Essays on Nyāya by P.P. Bhattarai

author - padmaprasāda Bhattarai

No of leaves - 5 volumes. Size in cm. 24 X 15. Reel No. $\frac{C.83}{4} \cdot \frac{84}{1}$
hand volumes.

Remarks - Essays are written in author's own handwriting. He was a great Nyaya scholar. He died at Benaras and taught There in Marwar skt College am. J.M Goenka skt. College. Later he came to Kathmandu and worked as Dean of skt. in the Tribhuvan University. A testimonial, issued by Laksamana Shastri Dravida of Benaras dated 1988 vs for the author speaks very highly of his scholarship. The same is being photographed here along with his autograph on Nyaya.

⑨ Padamanjari -

place of Deposit - Hari B. Tripathi, private H. 7093

Title folio 90 Vanausadhivarzga.

Sri govindapadaravindamanisam natrakavinam mude
halemanam jhaliti prahodhajanani tantram vilokyasakt
sarantadhvanantavina'sanaikaku'sala satyamanoharini ya
ramyapadamamjari Virachite Sri Lokanathenesa

No of leaves 55 Size. 30 X 9.1. Reel No. M. $\frac{391}{29}$

Folio 1-36, 38, 60, 61, 75 and 95 are missing

the last available folio is 96.

⑩ Padamanjari (A commentary on Amarakosa)

Manuscript No. 533 (CC-0. Prof. S. V. K. Shastri Collection) - 973-774 Leaves 33
No. reel No. given. Size 39.3 X 8.6

(11) ✓ Palāṅgāḥi prakasana

Manuscript No. 5. 3928 Nāṭaka 92. Reel No. A $\frac{349}{19}$
 No of leaves 16 Size. $21 \times 7\frac{1}{2}$ Script Devanagari

(12) ✓ Pañca Pāṇḍava Samvāda Nāṭaka ?

No of leaves 49. Size. 30.1×8.4 . Reel No. E $\frac{44}{3}$

(13) Pañcāsara by prajāpati विषय kāmāśāstra 2 (kha)

No of leaves 15. Size $23\frac{1}{2} \times 10\frac{1}{2}$ Reel No. A $\frac{354}{25}$

(14) Pañcāsarā khyagrantha विषय-विमर्श

No of leaves 19 Size $24\frac{1}{2} \times 10\frac{1}{2}$ Reel No. A $\frac{354}{27}$

(15) ✓ पाण्डवावैजयना 23

Manuscript No pra 694. VI nāṭaka 22.

No of leaves 45 Size 33.5×4.5 cm. Reel No. B 15/11.

(16) Panini prayoga विषय Dharmā vyākaraṇa 230.

No of leaves, 3 Size. 23.5×11 . Reel B $\frac{466}{7}$

(17) ✓ Parasurāmopākhyāna nāṭaka.

Place of deposit - prema Bahadur Kamsākāra, private kalth.

Running No. E. 24059

No of leaves - 63. Size. 26.2×8.2 . Reel No. E. $\frac{1199}{4}$

(18) Neranar - Sūtrārtha

Manuscript No. S. 4054. विषय Dharmā vyākaraṇa. 120.

Neranaṁ sūtrā vyākhyāna.

No of leaves - 6. Size in cm. 32×13 . Reel No. B $\frac{460}{23}$

(19)

Parikhāṣaṁamānima

Digitized By Siddhanta eGangotri Gyaan Kosha

manuscript 4. 2430. विष्णु धर्मा, vyakarsana.
by ChandradattaNo of leaves - 7. Reel $A \frac{554}{4}$

(20)

Parikhāṣa pradipārci

No of leaves 94. Size. 25.3 X 11. Reel No. $\frac{553}{17}$

21.

Parikhāṣapradipārci

leaves - 87. Size. 25.2 X 11. Reel $A \frac{553}{16}$ 22. परिभाषाप्रदीपार्च - leaves 53 Size. 24.5.11. Reel $A \frac{553}{14}$ 23 - " - " 33 " 26.2.12. " $A \frac{553}{15}$ 24. परिभाषार्कः - leaves - 83. " 28.2.10 " $A \frac{554}{5}$

25 पर्यायमात्राप्रकाशिका - काव्य,

Leaves 38 Size. 25 X 8, 9, Reel $A \frac{390}{24}$

26 पर्यायमात्राप्रकाशिका - टीका

Leaves 17, Size 26.2 X 12, $A \frac{390}{23}$

27. ✓ Paundramathā - पौण्ड्रमठ - नाटक

Leaves 9 Size. 14.5. X 6.5. $E \frac{217}{17}$

28. phirangetiḥesa

manuscript - 2-206. Itiḥesa 58 leaves 36, bound book.

Size. 27.5 X 23.5. Reel No. $B \frac{240}{12}$ 29. phirangavadhā No of leaves - 3. Size. 32 X 18 Reel $B \frac{239}{16}$

(30)

प्रसन्न साहित्यरत्नकर - काव्य, leaves 204 Size 24.7 X 9.4, Reel $B \frac{318}{4}$

See Colour - slides A - 145

missing folios

CC-0. Prof. Satya Vrat Shastri Collection

154, 155, 176, 177, 179

Leaves 42 Size 27 X 7.5 B $\frac{467}{1}$

32. प्रश्नप्रयोजनयोग leaves 8 Size 33.6 X 88. Reel E $\frac{94}{16}$

33. प्रादिवातिः व्याकरण
Leaves - 7, Size 32.5 X 7.5 cm. Reel B $\frac{34}{24}$

34. प्रश्नव्याकरण - Dharma pyotise
Leaves - 73, Size 27.5 X 12. B $\frac{466}{20}$

35. ✓ प्रश्नव्याकरणनाटिका -
Leaves 152 Size 34 X 6 cm. B $\frac{23}{37}$
Palm leaf - damaged at margins.

36. प्रत्याहारखण्डन - व्याकरण
pages 6. Title प्रयोगमुखव्याकरण, Translated by Ranchandira
B $\frac{466}{17}$

37. प्रत्यारख्यानसंग्रहः - व्याकरण.
Leaves 34. Size 30 X 6. Reel B $\frac{37}{26}$

38. प्रत्यारख्यानसंग्रहः - Leaves - 20, Size 26.5 X 12. Reel $\frac{556}{13}$
Relake No. A $\frac{860}{6}$

39. प्रत्ययलक्षणसूत्रविचार - व्याकरण
Leaves - 43 Size 24.9 X 11.3. Reel A $\frac{553}{22}$

40. प्रयोगमुखव्याकरण - place of deposit - Acyutaraja Private. E/6493
No of leaves 14. Size 24 X 11 Reel E $\frac{743}{5}$
available folios - 7-20.

41. Prahlāda Kathā - leaves 6 Size 30.5 X 5 cm. Reel B $\frac{13}{22}$
" " 12 " 24.6 X 10 " " E $\frac{158}{29}$

42. पृथ्वीपूजाविधि - नाट्यसंग्रह
CC-0. Prof. Satya Raj Shastri Collection
Reel No. E $\frac{152}{8}$

43

रागमालव - न० १२८६ - Running No. 2821

Digitized By Siddhanta eGangotri Gyaan Kosha

Leaves - 60. 27 X 9. Reel No. G. 129/4

44.

राजासिंहाना - (Sanskrit + New Language)
(पाणवय सासं०१८६)Reel No. E $\frac{211}{19}$

45.

राधवारव्यान चम्पू काव्य - by गौरीदत्तेशर्मा

Leaves 42. 24.7. X 11.5. Reel No. G $\frac{55}{2}$

Four folios missing

46

रहस्यकल्लोलिनी - काव्य

Pages - 20, Size. 34.6 X 8.2.

Reel No. A $\frac{392}{15}$

Manuscript No. 5-2562.

47.

रहस्यकल्लोलिनी (शैव तन्त्र)

Leaves - 7. paper, Devanagari. A $\frac{186}{6}$

48.

Rakṣyaśi Kāvya pustaka with Lika.

Place of deposit - G. B. Maharjan. (Kavya)
author Kalidasa.Leaves - 8. Size 25 X 11.5. Reel H $\frac{155}{4}$

Date V.S. 1922

49.

राजाचिन्तामणि

Leaves - 25. Size. 26 X 11.3. A $\frac{528}{4}$

50.

Puskariniputtalaka - ^{Palm.} Leaves 77 Size 39.5 X 6.5 cm. Reel A 55/1

"

" 46

" 9 X 36.5

" A $\frac{516}{4}$

51

पुरुषोत्तमदेव महात्म्य

Leaves 85. Size 3. X 26.3. Reel C $\frac{67}{2}$

52

~~पुरुषोत्तमदेव महात्म्य~~

(5-2) Śālisthā ? Title missing. Place of deposit:
 T. Maharjana, Private Kirtipur
 No. of leaves 43, Size 29.4 x 4 x 12.3 Reel No.
 H 249/18 Script - Devanagari. Paper damaged.
 Long worm
 In the margin abbreviated title is given as
 as Ra. Gnan. Ra.
 Folios 1-73, 110 missing.

5-3. Śālisthā ? Place of deposit - Balan
 Rajopadhyaya, 1944 - Ad. Running
 No. G 5034, No. of leaves 13, Size 28.8 x 10.5,
 Reel No. G 220/14, Script - Devanagari,
 Colophon: 2nd Śaṅgātā Lakṣaṇaṁ.

5-4. Śālisthā Lakṣaṇamala Manuscript No.

5-3387, 1944 - Ad. 235, No. of leaves
 50, Size 34.5 x 10.9 Reel No.
 A 373/18. Script Marathi.
 Margins damaged. In bad condition.

5-5. Śālisthā Lakṣaṇamala

(i) Place of deposit: Ramesh Raja, Private B.H.
 E. 17643, 1944 - Ad. Title according to
 Colophon: Śālisthā Lakṣaṇamala Śālisthā
 Lakṣaṇamala. A number: Śālisthā, No. of leaves 18,
 Size 18.9 x 8.3, Reel No. E 793/25
 4 a. folios missing. Copies by B. K. Sharma
 Rajopadhyaya.
 Script: Devanagari.
 Title M. A. 18

- (iii) Ms. No. 5. 3526, विष्णु - चरित्र 845, No. of leaves 9, Size 28.2 X 8.5, Reel No. A 586/20, Script: Nāgarī.
- (iv) Place of deposit: G. B. Mahajan, विष्णु - चरित्र, Running No. H 3433, No. of leaves 34, Size 27 X 8.8, Reel No. H 231/11, Script: Nāgarī, Folios 14 missing.
- (v) Ms. No. 5. 3522, विष्णु - चरित्र, No. of leaves 44, Size 14.3 X 8.7, Reel No. A 586/19, Script: Devanagari.
- (vi) Ms. No. 5. 3521, विष्णु - चरित्र 843, No. of leaves 30, Size 19.6 X 8.2, Reel No. A 586/18, Script: Nāgarī.
- (vii) Ms. No. 5. 3520, विष्णु - चरित्र 842, No. of leaves 9, Size 24.5 X 11, Reel No. A 586/17, Script: Devanagari.
- (viii) Ms. No. 5. 3519, विष्णु - चरित्र 841, No. of leaves 12, Size 21.5 X 8.9, Reel No. A 586/16, Script: Devanagari.
- (ix) Ms. No. 5. 3517, विष्णु - चरित्र 840, Author: शिवराम, No. of leaves 96, Size 21.8 X 9.6, Reel No. A 586/15, Script: Devanagari.
- (x) Ms. No. 1. 1696/1584, विष्णु - चरित्र 838, No. of leaves 16, Size 6.5 X 21, Reel No. A 586/13, Script: Nāgarī.
- (xi) Ms. No. 1. 1367, विष्णु - चरित्र 837, No. of leaves 3, Size 24.3 X 8.2, Reel No. A 586/12, Script: Devanagari.
- (xii) Ms. No. 1. 1462, विष्णु - चरित्र 836, No. of leaves 2, Size 21.4 X 8.3, Reel No. A 586/11, Script: Nāgarī.

- (Xiii) Ms. No. 1.1462, ગાંધી - સચિવાલય, 835, No. of leaves 4, Size 20x9, Rule No. A 586/10, Script: N. wani.
- (Xiv) Ms. No. 1.220, ગાંધી - સચિવાલય, 834, No. of leaves 5, Size 21.5x8.5, Rule No. A 586/9, Script: N. wani.
- (Xv) Ms. No. 3.486, ગાંધી - સચિવાલય, 833, No. of leaves 11, Size 22.3x10.5, Rule No. A 586/8, Script: Devanagari.
- (Xvi) Ms. No. 3.486, ગાંધી - સચિવાલય, 832, No. of leaves 9, Size: 23x9, Rule No. A 586/7, Script: Devanagari.
- (Xvii) Place of deposit: ગાંધી સચિવાલય, Private Shale [Shading], Running No. E 24525, ગાંધી - સચિવાલય, No. of leaves 14, Size: 21.5x10.3, Rule No. E 1220/4, Script: Nagari.
Title (name of Collection): ગાંધી સચિવાલય + ગાંધી સચિવાલય: ગાંધી સચિવાલય + ગાંધી સચિવાલય [sic]
- (Xviii) Place of deposit: T.V. Pustakalaya, Private Kari (Kariyura), Running No. T.70, ગાંધી - સચિવાલય, Author: ગાંધી સચિવાલય s/o ગાંધી, No. of leaves 52, Size: 21.5x10.5, Script: Nagari.

One side of folder has been smeared
with dirt.

[illegible]

- (Xix) Place of deposit: Rajpadayaga, Privali
PTN, Rearing no. E 1521, Tilaknagar

23.10.84

- ① रामकाव्य - leaves 9 Size 26.5 X 11.3 Reel A $\frac{393}{15}$
- ② रामनाटक - place of deposit - Kaiser Library.
Title - उदात्तरायन, No of leaves - 3, Size 29.4 X 4.1, Reel C $\frac{6}{22}$
- ③ रामनाटक - Kaiser Library Manuscript No. 73, Running No. 73, Author - रामदासचमणिसिंह
- ④ रामायकाव्य - manu. No. 5-7270 विषय No. Kavya 695, leaves-10, size 24.9 X 10.5 A $\frac{393}{12}$
" " 5-7273 " " 696, " 8 " 24.6 X 10.6 Reel No B $\frac{323}{7}$
- ⑤ रामप्रबन्ध - " " 5-7265 " " " 706 " 24 " 23.8 X 9.7 " " A $\frac{393}{23}$
- ⑥ " " 5-7275 " " Niti 94 " 10 " 26 X 11 " " B $\frac{282}{19}$
- ⑦ रघुचरित मण्डन ... by Ramacandra
manu. No. 5.4051 " " Dharma Vyakarna 467, " 5 " 29 X 10 " " B $\frac{474}{8}$
- ⑧ रघुचरित मण्डन
" " 5.4050 " " " 466 " 36 " 25.5 X 10.5 " B $\frac{474}{9}$
" " 5.4051 " " " 468 " 3 " 28.5 X 11.5 " B $\frac{474}{10}$
" " 3.102 " " " 469 " 6 " 27 X 10 " B $\frac{474}{11}$
for comparison.
mentioned by Theodor Aufrecht -
रघुचरित मण्डन - gr. by Ramacandra, Son of Murari
overl X 84, in his Catalogus Catalogorum.
- ⑨ रासिक प्रिया - manu. No. 1-365 " काव्य 672 " 95 " 11.7 X 7.7 " B $\frac{323}{2}$
mentioned by Aufrecht - रासिक प्रिया - गीतगोविन्द by Kumbha Karna
makendra.
- 10 रत्नेश्वर प्रादुर्भाव - नाटक
Man. No. 1-1697, विषय नाटक 186, leaves 56, size 30 X 9 $\frac{1}{2}$ Reel A $\frac{352}{1}$
- 11 रुक्मिणीचरित नाटक - place of deposit Nanda B. private KTM.
No of leaves - 31. Size 21.3 X 17.1. Reel E $\frac{285}{6}$
- 12 अष्टावक्र नीतिमहाकाव्य, leaves deposited - Lal Bahadur R. Prasad
H 6912, Author Kumbha Karna, No. of leaves 10, size 25.4 X 11
Reel No. H 388/18 Folios 1-5 missing, Date 17013
(+1713).

14. रम/रफ च ३

- (i) M.S. No. S-4295 . No. of Cams 4, Size 26X12 , Race No. 2184/10
(ii) " S-4286 " 18, " 21.5X7, " 484/11
(iii) " S-6286 " 8, " 27X12 " B485/1
(iv) " 3-445 13, " 28.5X11.5 " B485/4
(सूचक संख्या 1122 Var. IX, No. 249)
(v) " S-6278 " 5, 25X10.5 " B485/2
(vi) " S-7887 " 7 " 12X9 " B485/2
(vii) " S-4256 " 3 " 24X9 " B485/6
(viii) " S-4253 " 7 " 25.3X10.3 " B485/5

Cf. Aufresche: on compound nouns. 10. 1833. 2151
different. B. 3. 28. 49. 145. Burnell 41⁶. Opp.
II. 291. 2581. D. 25. 2. 185.

13 - (i) अपराध विचार - Manuscript no. 3-452
No. of leaves 35, Size 25-5 X 11-3, Reel no.
3485/11

(iii) Manufacturer No. 52501, No. of lenses 50
Size 26x10.5, Roll No. B485/7

16. THIRD STAIR, Paces of descent - Rajdangaya,
No. 2 running No. 2380, No. of Rows $114 \div 17 =$
161, Size 21.7×6.3 , Roll No. G 103/4.

17. (विशेषाधिकार), - Place of deposit - G. S. Sharma,
Private KTM, Bikaner - Kanungo, Kanungo.
E. 19099 No. of leaves 56, Script - Nasta'liq,
Rasul No. E 503/19. The available folios
are 1, 4-47, 50-53, 60-63, 73.
The last verse of the first canto (fol. 9a):

7. 8, 10-15, 17, 18 पञ्चमोऽङ्गः पञ्चमोऽङ्गः

नं० ११२ ज (वि) नरनाम (१) विजयराजराज-नीधिराज राउत
 यांच्यासो विविधनामकं प्रत्युक्ते मं प्रयमाणा मता
 ते नं० १२-मि नरनाम विराजराजराज-यांच्या विविधनामकं
 (जगा) २५ —

ક્ર. ૧૧ શ્રી સચીને

19. $\overrightarrow{AB} + \overrightarrow{BC} + \overrightarrow{CA} = \vec{0}$, Place of deposit:-

No. of corner 50 size: 24.7×5.2

Palmbag - friction and turn. One additional
Camp on Vyatnara.

MS. No. 5. 6. 12

- Cf. Arefrescat: an compound noun. 10.1933.2151
difference. B. 3.28 Lgr. 145. Burnell 41⁶ Oppone
II. 251. 2581. D. 215. 2.189.

No. of leaves: 35, Size: 25.5 x 11.3, Reel No. 13485/11

16. THICK STAIRS, Place of deposit - Rajdipadhyaya,
No. 2380, No. of Cows: $114 + 17 =$
161, Size 21.7×6.3 , Real No. $6103/4$.

The last one we get first class (also 90):

7. 8, 10-15, 17, 18 φ $\frac{1}{2} \log \frac{1+x}{1-x}$ $\frac{1}{2} \log \frac{1+x}{1-x}$

नं० ११२५ वि० नं० १२५५ (१) वि० नं० १२५५-१२५५-५३३
 नं० १२५५-५३३ नं० १२५५-५३३ नं० १२५५-५३३

१४. $\frac{0}{2+2+2+3} \left(\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{3} \right)$, Please describe - Vajra

E-12126, Hunder & Macdonald,
Scripta Oceanographica, Res No E 557/14.

ક.તિ શ્રી કાચીડે . . .

$\frac{1}{x^2} = x^{-2}$

Kaiser Library, Ms. No. 5-30, 15425 - 04, 2700,

R. no. C ~~48~~ 49/8, samp: manual

Palms leaf - friction and torn. One additional
leaf on Symplocos.

$\langle 4 \rangle \langle 4 \rangle \langle 4 \rangle \langle 4 \rangle \langle 4 \rangle$ - MS. No. 5. 6213

5.8, Resonance 5-85/1, 5000.

1544 - 1547, Running No. E 2028, No. of
leaves 27, size 24.7 X 12.8, Reel No.
E 132 / 14. Lithograph.

22. विष्णुसहस्रनाम, M.S. No. 4.147, विष्णु-सहस्रनाम
825, No. of leaves 18, size 35.5 X 8.9,
Reel No. A 586/4. Script: Newari.

23. विष्णुसहस्रनाम, M.S. No. 4.147, विष्णु-सहस्रनाम 828,
No. of leaves 20, size 35 X 8.9, Reel No.
A 586/3. Script: Newari.

23. विष्णुसहस्रनाम - Place of deposit -
Shri. M. S. Mishra, Private P. N. 1, विष्णु-सहस्रनाम
No. of leaves 9, size 29.5 X 4, Reel No.
E. 1170/11. Script: Newari (Old type)
There is a hole in the middle of each leaf.
The text begins with:

{ १५० } नमो भगवते वासुदेवाय ।
ये वां ये वां तु पातु नमो विष्णुमित्राय ।
ते ते स्वर्गमकाः शोभाः शोभाः पुनः स्वर्गमकाः ॥
On the first folio is:

स्वर्गमकाः शोभाः (sic)
The Colophon reads: स्वर्गमकाः शोभाः
(सहस्रनाम) मिश्राधनम् (sic).
A. A. Frachet (Vol. I, p. 699) reads:

स्वर्गमकाः शोभाः वेदोक्तं By Raghavanandini, a
Buddhist.

Most probably in स्वर्गमकाः शोभाः referred to
by A. A. Frachet. (CC-0. Prof. Satya Vrat Shastri Collection.)

24. Sanskrit Kavya. ^{Running No. E 7460} place of deposit ~~Prof~~ Bhodraj Bapacharya
 leaves 5 Size 22.7 X 4.8. Reel No. E 362 fols. 2, 3, 7 missing, last folio 8
 11

The text begins with :

Vighnam ^{विघ्नं} nighnan ^{निघ्नन्} dviradavadanah ^{द्विरददन्तः} pritye ^{प्रीत्ये} yostu ^{योस्तु} nityam ^{नित्यम्}

vāme ^{नामे} kūṭah ^{कूटः} prakatitahrhaddak ^{प्रकटितवृहद्वहदन्तोः} sināsthūladantoh |

yaḥ śrikanṭhasyittaram umayā ślistavāmārdhadeham
 Dīstrā nūnam svayam api dayāvarddhanārisvaratvam ||

This seems a fine poem in classical style
 having 65 verses

25. Sanskrit tāvāhodhini (Sanskrit praxam bhika jnana)

Place of deposit - Tri VI PUSTAKALAYA (KTM) ^{Running No T 129}

at the end of the book इति श्री वामदेवाविराचीन संस्कृत तत्त्वबोधिनी समाप्ता

Author वामदेव मिश्र, leaves - 17, size. 25. 9 X 10.6. Reel T 9/1

Script Nagri, Light brown. one side of the folio has been
 smeared with Haritala.

Sanskrit Tāvāhodhini ^{by} Vamadeva.

Manuscript No. 3. 144. विषय 7. Dharma Vyakarana 431.

Leaves 22, size. 25. 4 X 11. 8. A 586
 6

26. Sanskrit Vākyaavali

manuscript No. 1. 1696 / 1260 विषय Dharma vyakarana 897

Leaves 14 Size 7.2 X 6.5. Reel No. A 586
 22

27. Samvarāsuravadha -

Manuscript No. 1-404 ^{विषय} nātaka 225

Catalogue vol 3. *

No of leaves - 40, size 25 ¹/₂ X 11 Reel No. A 353
 9

28. Samvaravadha Kavya ^{Prof. Satya Vrat Shastri Collection.}

Manuscript No. 1-630. (Vishaya) Kavya 835

1545 - खान्दो-पुस्तकालय, Running No. E 2028, No. of
 leaves 27, Size 24.7 X 12.8, Rule No.
 E 132 / 14. Handwritten.

22. विष्णुसहस्रनाम, M.S. No. 4.147, खान्दो-पुस्तकालय
 829, No. of leaves 18, Size 35.5 X 8.9,
 Rule No. A 586/4. Script: Nawari.

23. (ii) M.S. No. 4.147, खान्दो-पुस्तकालय 828,
 No. of leaves 20, Size 35 X 8.9, Rule No.
 A 586/3. Script: Nawari.

23. शिवसहस्रनाम Place of deposit -
Shri Lal Bahadur Shastri
 Madan Mishra, Private P.T.N. खान्दो-पुस्तकालय
 No. of leaves 9, Size 29.5 X 4, Rule No.
 E-1170/11. Script: Nawari (Old type)
 There is a hole in the middle of each leaf.
 The text begins with:

{शिवः} नमो नमो नमो नमो
 नमो नमो नमो नमो नमो नमो नमो नमो
 नमो नमो नमो नमो नमो नमो नमो नमो
 On the first folio is:

शिवसहस्रनाम (sic)
 The Colophon reads:
शिवसहस्रनाम (sic).
 Africano (Vol. I, p. 699) reads:

शिवसहस्रनाम वेदोक्तं By Rakharsanandini, a
 Brahminic

Most probably in शिवसहस्रनाम referred to
 by Africano (Vol. I, p. 699) text is as follows

24. Sanskrit Kavya. place of deposit ~~But~~ Bhodraj Bapacharya Running No. E 7460
 leaves 5 Size 22.7 X 4.8. Reel No. E 362 fols. 2, 3, 7 missing, last folio 8

The text begins with :

Vighnam ^{विघ्नं} nighnan ^{निघ्नन्} dviradavadanah ^{द्विरददन्तः} prityaye ^{प्रीत्ये} yastu ^{योस्तु} nityam ^{नित्यम्}
 vāme ^{वामे} kūṭah ^{कूटः} prakatita ^{प्रकटितवृद्धः} hraddak ^{सन्निवृत्तदन्तोः} śina ^{सिना} sthūladantoh |

yaḥ śrikanṭhasyittaram umayā ślistavāmārdhadeham
 Diṣṭvā nūnam svayam api dayāvarddhanāris'varatvam ||

This seems a fine poem in classical style
 having 65 verses

25. Sanskrit tāṭvāhādini (Sanskrit-prarambhika jnana)

place of deposit - Tri Vī PustAKALAYA (KTM) Running No T 129

at the end of the book इति श्री वामदेवाविराजित संस्कृततत्त्वबोधिनी समाप्ता

Author वामदेवमिश्र, leaves - 19, size. 25.9 X 10.6. Reel T 9/1

Script Nagri, Light brown, one side of the folio has been
 smeared with Haritala.

Sanskrit Tāṭvāhādini ^{by} Vamadeva.

Manuscript No. 3.144. विषय 7. Dharma Vyakarana 431.

Leaves 22, size. 25.4 X 11.8. A 586
 6

26. Sanskrit Vākyaavali

manuscript No. 1.1696 / 1260 विषय Dharma vyakarana 897

leaves 14 size 7.2 X 6.5. Reel No. A 586
 22

27. Samvarāsuravadha -

Manuscript No. 1-404 ^{विषय} nātaka 225

Catalogue Vol 3. *

No of leaves - 40, size 25 ¹/₂ X 11 Reel No. A 353
 9

28. Samvaravadhakāvya -

Manuscript No. 1-630. (Vishaya) Kavya 835.

29. Sandeha Bhañjikā — place of deposit - G.S. Sharma private K.T.M.

author - Dhanapati, Son of Dāmodara horn to Jajihālakula

Leaves - 98, size. 28.6 X 10.7, Reel No. E 904

Aufrecht makes no mention of this work.

The German edition reads as follows:

गौरी कालपुराणे च. न. दामोदर पुत्रे न । ३।
(३) गौरी कालको धा प मितं सन्देहभाञ्जिका ॥

30. ✓

शान्तिस्तोत्रम्

Manuscript No. 5-2709, विषय - वेदान्तदर्शन, 717

No. of leaves 29. Size 25 X 11, Reel No. A 100/19.

31. ✓

शान्तिस्तोत्रम्

Place of deposit : K.P. Narsana, Private

Banara, विषय - गीता, Reunung No. I. 944,

Author : वैद्यनाथ, No. of leaves 30, size 25.2 X

10.3, Reel No. I. 53/11, Script : Devanagari, Paper

Folios 1, 2, 4, 10-13, are missing

Title : Colophon : इति (सि) श्री वैद्यनाथजीविरचितानां शान्तिस्तोत्रम् -
गीताये अष्टावैदिकानन्द शिष्यस्यारम्भान्निरासि द्वितीयस्य धा (धा?)
- ॥ [Folio 6]

1. Sana sanigraha

Manuscript No. 1-1445, वि० सं० - ५०५२५, २९६, No. of leaves 38, Size 25 x 8 1/2, Reel No. A 319/7.
A corner slightly damaged. Script: Nawan.

2. Sana valokan

Manuscript No. 1-1399, वि० सं० - ५०५२५, ६७४, 577/6
No. of leaves 61, Size 26.4 x 11, Reel No. A 577/6,
Partly worn - eaten. Script: Devanagari.

3. (i) सिद्धांत

Manuscript No. 1-1393, वि० सं० - ५०५२५, ६९८,
No. of leaves 6, Size 30 x 10.6, Reel No.
A 578/7. Script: Devanagari.

(ii) Ms. No. 1-1393 Ms. No. 1-1393, वि० सं० - ५०५२५, ६९९,
No. of leaves 287, Size 31.1 x 6,
Reel No. A 578/9. Script: Devanagari.

(iii) Ms. No. 1-1393, वि० सं० - ५०५२५, ६९७,
No. of leaves 57, Size 32 x 11, Reel No.
A 578/8. Script: Devanagari.

4. सिद्धांत

Place of deposit: Manipal, वि० सं० - ५०५२५, E 5870, No. of leaves 20, Size
30.8 x 10.3, Reel No. E 293/9,
Script: Nawan.

5. सिद्धांत

Ms. No. 4-297, वि० सं० - वि० सं०, 55, No. of
leaves 28, Size 17 x 20.5, Reel No.
13 41/8.

Paper, General.

6. सिद्धांत

29. Sandeha Bhañjikā — place of deposit - G.S. Sharma private K.T.M.

author - Phanapati, Son of Dāmodara born to Jajihālakula

Leaves - 98, size, 28.6 X 10.7, Reel No. E 904

Aufrecht makes no mention of this work.

The French edition reads as follows:

गणपति कालकुलोत्पन्नः दामोदरस्य पुत्रः ।
 (उत्पन्नः कालकुलोत्पन्नः) धामोदरस्य पुत्रः ॥

30. ✓

शान्तिस्तोत्रम्

Manuscript No. 5-2709, विषय - वेदान्तसूत्र, 717

No. of leaves 29, Size 25 X 11, Reel No. A 100/19.

31. ✓

शान्तिस्तोत्रम्

Place of deposit : K.P. Narayana, Private

Author : वैद्यनाथ, Reeling No. I. 944,

Author : वैद्यनाथ, No. of leaves 30, size 25.2 X

10.3, Reel No. I. 53/11, Script : Devanagari, Paper

Folios 1, 2, 4, 10-13, are missing

Title : Colophon : इति (सि.) श्री वैद्यनाथविरचितानां शान्तिस्तोत्रम् -
 मादये प्रह्लादनाथ शिष्यस्य विरचितम् । द्वितीयः पा. (धा. ?)

- १० / {Folio 6}

1. Sana samigraha raja varnana,

Manuscript No. 1-1445, विषय - राजवर्णन, 296, No. of leaves 38, Size 25x 8 1/2, Reel No. A 319/7.
A corner slightly damaged. Script: Nawan.

2. Sana valokana madda

Manuscript No. 1-1399, विषय - चित्रावली, 674
No. of leaves 61, Size 26.4x 11, Reel No. A 577/6,
Partly worn - eaten. Script: Devanagari.

3. (i) सरस्वती वृत्ति

Manuscript No. 1-1393, विषय - चित्रावली, 698,
No. of leaves 6, Size 30x 10.6, Reel No.
A 578/7. Script: Devanagari.

(ii) Ms. No. 1-1353 Ms. No. 1-1353, विषय - चित्रावली, 699,
No. of leaves 287, Size 31.1x 6,
Reel No. A 578/9. Script: Devanagari.

(iii) Ms. No. 1-1353, विषय - चित्रावली, 697,
No. of leaves 57, Size 32x 11, Reel No.
A 578/8. Script: Devanagari.

4. सरस्वती वृत्ति

Place of deposit: Manichal, विषय -
चित्रावली, E 5870, No. of leaves 20, Size
30.8x 10.3, Reel No. E 293/9,
Script: Nawan.

5. सरस्वती वृत्ति

Ms. No. 4-297, विषय - विविध, 55, No. of
leaves 28, Size 17x 20.5, Reel No.
B 41/8.

Paper, Good.

6. शिवव्रत सुख चरित्रावली

Ms. No. 5-205, विषय - वेदांग, 711, No. of leaves 12,
Size 21 X 8, Reel No. A 100/3, Paper.

7. शतश्लोक रामायण

Ms. No. 4-1141, विषय - रामायण, 129, No. of
leaves 9, Size 24.7 X 9.2, Reel No. A 362/5,
Script: Devanagari,
Marginal slightly damaged, Last folio
corn out.

8. सुतसूत्र

Ms. No. 4-723, विषय - सुतसूत्र - 1850, No. of leaves 6,
Size 17.5 X 4.4, Reel No. B 400/41, Script:

9. सिद्धान्तसुधाविमर्श

Ms. No. 3-328, विषय - सफिरा, 97, No. of leaves 87,
Size 28.5 X 10.5, Reel No. B 459/13, Script:

10. सिद्धान्तजाली (Siddhantajali)

Ms. No. 4-1677, विषय - सफिरा, 730, No. of leaves
23, Size 28.5 X 10.5, Reel No. A 77/18, Paper.

11. सिद्धान्तसुधाविमर्श

Ms. No. 5-6993, विषय - सफिरा 817, No. of leaves
39, Size 31 X 10, Reel No. A 585/1, Script:

12. सिद्धान्तसुधाविमर्श

Ms. No. 5-3847, विषय - सफिरा 818,
No. of leaves 329, Size 25 X 10.5,
Reel No. A 585/2, Script: Devanagari.

13. शिवकथासूत्र

Place of deposit: B.K. Pradhan, विषय - यज्ञ,
Running No. E 698, Author: Halacharya
Brahman and his pupil Lakshman,
No. of leaves 115, Size 32 X 12.4,

Reel No. E 72/3, Paper, Script: Devanagari.

Folio 15 is missing. Last folio 116. Incomplete.

Note that book is a Catalogue Card:

The Ms. is an unverified Sanskrit text of Svasthāntikā. In Newari different kinds of Svasthāntikā are available. Different kinds of Svasthāntikā on Nepali Katha were prepared on the basis of the Newari text. Perhaps a Sanskrit version of Svasthāntikā is not generally available. It was compiled by quoting pertinent portions of different Puranas.

14. स्वस्वन्तिक

Ms. No. 2-147, 1744-1744, 812, No. of leaves 6. Reel No. A 398/19, Script: Devanagari, Paper, 12 leaves 7 ff. missing. Poor condition corners, S. Colour shades 4-146.

15. ✓ स्वस्वन्तिक on Raghuvansh

X6. Place of deposit: Lalaji Shrestha, Private PTN E 15913, 1744-1744. Author: Shrestha, No. of leaves 155, Incomp. Size 28.5 x 9.5. Reel No. E 720/2, Script: Newari, Paper.

Abstract: A selection of Sanskrit Ms. in a University Library, Cambridge, 1396

(1-9, 3). Script: Newari

17. स्वस्वन्तिक

(i)

Ms. No. 1-299, 1744-1744 794,

1744-1744 No. 5559, No. of leaves 32,

Size 32.5 x 11, Reel No. A 400/12.

Margins damaged. Script: Devanagari.

(ii) Ms. No. 5-3681, 1744-1744 794

(1744-1744 No. 5559 ff.) No. of leaves 32, Size 27 x 10.3, Reel No. A 400/12

(iii) Ms. No. 1-258, 1744-1744 792, (1744-1744 No. 5559), No. of leaves 6,

Size : 27.5 X 11.1, Roll No. A 359/17
 Script : Devanagari, Paper
 Folios 7 ff missing.

18. (i) विषय - विचार (जागरूक विचार)

Ms. No. 5.4063, विषय - विचार, 849
 (14th), No. of leaves 6, Size 24.5 X 10.6,
 Roll No. A 5-88/5, Script : Devanagari.

(ii) Ms. No. 5.4062, विषय - विचार 845 (14th)
 No. of leaves 5, Size 24.6 X 11, Roll No.
 A 5-87/12, Script : Devanagari.

19. सुखम रत्नाकर

Ms. No. 1.813, विषय - विचार 821, No. of leaves
 155, Size 22.3 X 72, Roll No. A 5-85/4,
 Script : Devanagari. Author : सुमतिचन्द्र.

20. रत्नाकराष्टक

Ms. No. 5-418, विषय - विचार, 123-132
 No. of leaves 73, Size 31.5 X 7.5, Roll No.
 A 5-4/3, Palm leaf.

21. तात्त्विकोक्त

Ms. No. 3.260, विषय - विचार
 No. of leaves 61, Size 25 X 10.2,
 Roll No. A 5-87/15, Paper.

22. (i) तात्त्विकोक्त

Place of deposit : Ramesh Raju, Private BH E.
 13830, विषय - विचार, Author : सुमतिचन्द्र,
 No. of leaves 55, Incomplete, Size 33.2 X 13.7.
 Roll No. E 623/9, Script : Devanagari.
 Title (acc. to colophon) :

मा तात्त्विकोक्त मा चे माता-गता या रत्न (श्री) मनेहरा
 वृत्ता श्री मनेदत्तेन संग्रहित (श्री) आदिमो गताः
 इति केन कृतं सगः

(ii) Place of deposit: Hari B. Thapa
 Ms. No. 1-1451, विषय - भाषा 269, No. of leaves
 136, Size 31 X 9, Rule No. 13 317/12, Script:
 Newari;
 First and second folios missing.

(iii) Ms. No. 4-2056, विषय - भाषा 270, नवोदय
 भाषा, No. of leaves 71, Size 13.8 X 9, Rule
 No. 13 315/12, Script: Devanagari, Paper.
 Last folio torn out.
 Missing folios 10, 64-66.

New Catalogue Catalogue:
 तत्त्वज्ञान या सारज्ञान, name of Commenting by महर्षि
 याज्ञिक, 10.3819.

23. (i) तत्त्वज्ञान

(ii) Ms. No. 2-366, विषय - भाषा 120 (क)
 No. of leaves 59, Size 25.5 X 11.4, Rule No.
 A 588/7, Script: Devanagari.

(iii) Ms. No. 2-366, विषय - भाषा 120 (क)
 No. of leaves 31, Size 24.9 X 10.8, Rule
 No. A 588/6, Script: Devanagari.

24. (i) तत्त्वज्ञान

Place of deposit: M.M. Misra, विषय - भाषा
 भाषा, Rule No. H 5848, No. of leaves 6,
 Size 19 X 9 (19.8 X 7), Rule No. H 380/14,
 Script: Devanagari, Newari.

(ii) तत्त्वज्ञान

Ms. No. 3-116, विषय - भाषा 251,
 (एन.ए.ए. विषय Vol. 3, No. 49), No. of leaves 6,
 Size 22.8 X 12.5, Rule No. B 276/22,
 Script: Newari.

✓ (iii) तत्त्वज्ञान

CP-0 Prof. Satya Vrat Shastri Collection: M.M. Misra, विषय - भाषा
 Rule No. H 5871, No. of leaves 10.

Size 20.7 X 8.6, Reel No. H. 341/3, Script: N. Wani.

25. त्रिपुरासौन्दर्य

Place of deposit: Ram Bhale, विकस - काठ, 271

Reeling No. E 6096, No. of leaves 45, Size 19.6 X 8.7, Reel No. E 301/11, Script: N. Wani

26. (i) त्रिरत्नसौन्दर्य

Ms. No. 4-2168, विकस - काठ 271 (1ch),
(Catalogue संदिग्ध रूपेण, No. 2148 ff),
No. of leaves 43, Size 24.5 X 9.7, Reel No.
B 315/13, Script: Devanagari.

(ii) त्रिरत्नसौन्दर्य

Ms. No. 2-196, विकस - काठ 271 (9a),
No. of leaves 6, Size 36.5 X 15.8, Reel No.
B 315/7, Script: Devanagari.

(iii) त्रिरत्नसौन्दर्य

Ms. No. 2-196, विकस - काठ 271 (9b),
No. of leaves 12, Size 36 X 15.7, Reel No.
B 315/8, Script: Devanagari.

27. उद्योगानुयायिका

Ms. No. 5. 3883 (3889?), विकस - काठ 271, 42,
No. of leaves 3, Size 25 X 11.5, Reel No.
B 458/8, Script: Devanagari.

28. उद्योगानुयायिका

Ms. No. 4. 1672, विकस - काठ 271, 44,
Auch; काठ 271, 44, No. of leaves 8,
Size 30.5 X 14, Reel No. B 458/10,
Script: Devanagari.

29. उद्योगानुयायिका

Ms. No. 4. 1672, विकस - काठ 271, 45,

विकस - काठ 271, 45,

No. of leaves 11, Size 52x12, Reel No. B 45-8/11,
Script: Devanagari.

30. उपनिषद्संग्रह

Ms. No. 1-1697, विषय-उपनिषद्, 17, No. of leaves 2,
Size 26.5x4.5, Reel No. B 35/7,
Palm leaf.

31. अथर्ववेद

Ms. No. S. 3878, विषय-अथर्ववेद, 546,
No. of leaves 10, Size 24x11.5, Reel No.
A 569/14, Script: Devanagari.

32. अथर्ववेद

Ms. No. 4. 2162, विषय-अथर्ववेद, 547,
No. of leaves 17, Size 34x14.5, Reel No.
A 569/15, Script: Devanagari.

33. अथर्ववेद

Place of deposit: M.M. Misra, विषय-अथर्ववेद,
923, Author: Khenderraj Kavi, No. of leaves
5, Size 18.5x10, Reel No. H 73/31,
Script: Devanagari.

34. (i) अथर्ववेद

Ms. No. S. 7193, विषय-अथर्ववेद, 128,
No. of leaves 135, Size 26x1.7,
Reel No. B 273/9, Script: Devanagari.

(ii) Ms. No. S-1812, विषय-अथर्ववेद, 127,
No. of leaves 127, Size 25 1/2 x
11 1/2, Reel No. A 341/29, Script:
Devanagari.

35. अथर्ववेद

Ms. No. S. 2124, विषय-अथर्ववेद, 858(4),
No. of leaves 608, Size 30x5x13.5, Reel

No. H 548/6,

Handwritten text at the top of the page, possibly a title or introductory note.

Handwritten text block, likely a list or description of items.

Handwritten text block, continuing the list or description.

Handwritten text block, continuing the list or description.

Handwritten text block, continuing the list or description.

Handwritten text block, continuing the list or description.

Handwritten text block, continuing the list or description.

Handwritten text at the bottom of the page.

(44)

उषाहरण नाटक -

SKT + Newari + Hindi Language
Digitized By Siddhanta eGangotri Gyaan Kosha

Place of deposit: P. B. Kamsakar Private KTM.

Subject नाटक Running No. E 23996

Title according to Colophon.

इति श्री भागवते महापुराणे दशमस्कन्धे [sic] उषाहरणोपाख्यानम्

मौलिक नाटके सर्वे षष्ठोऽङ्कः ।

No of leaves - 105. Size. 25.5 X 11. Reel No. E. 1192
5(I) ^{उषा} manuscript No. 4 - 938. विषय Nataka 27

Catalogue Vol. 3. No. 16 ff

No of leaves 91 Size. 27. 2 X 6.1. Reel B $\frac{274}{29}$ / B $\frac{275}{1}$
missing fol: 90.(II) ^{उषा} manuscript No. 1. 1564. - A nataka by जयप्रकाशमल्ल.
Leaves 50, Size. 28.4 X 8.5, Reel No. B $\frac{398}{9}$ (III) ^{उषा} place of deposit राजोपाध्याय Running No. G. 2918
Leaves 26 Size. 20.7 X 8.6. Reel No. G. $\frac{133}{24}$

Reference about this नाटक in Catalogus Catalogorum Vol Two, Univ of Madras 1966.

(उषाहरण)? play? PUL II P. 280 (pr)

[उषाहरण] nataka. by uddhata (?) G. in Kavyaprakasha of Mammata,

VII. 93. See JRAS. (1898) 301, 326. The verse एषोऽहमद्वितन्या etc is said to be from this in some edn, but there is no proof.

उषाहरण नाटक. by Lakshminatha, Bikaner 3137. Cf. above usāniruddha, play by Laxminatha.

उषाहरण नाटक in Sanskrit and Maithili by हर्षनाथ. Copy once in the hands of Mr. Grierson.

Ptd. Darbhanga 1887. See IO. Ptd. Bks. 1887.

- (36) शीखरनाथ भाष्य -
 place of deposit - M.M. Misra, विषय Kavya Running No. H 160
 author - शीखरनाथ सुवेदी No. of leaves 74, Incomplete, Size 30.1 X 18.5
 Reel No. H $\frac{11}{5}$
- (I) शीखरनाथ भाष्य
 place of deposit - Kesava Kharal private - पालनकोट
 Leaves 60 Size 20.8 X 14.7. Reel E $\frac{251}{49}$
 bound in Nepalese paper.
- (37) सुमतिपञ्जिका - manu no. 5734. व्याकरण 114. Reel No. B $\frac{34}{29}$
 Leaves 81 Size 35 X 4.5.
- (38) शुक्रोपनिषद् - manu No. 4 - 691 विषय वेदान्त 883
 Leaves - 8 Size 21.5 X 10. Reel No. B $\frac{81}{7}$
- (39) शुक्ररहस्योपनिषद् - Running No. E 12371
 Leaves 4. 21.3 X 9.7. The available folios are 3, 5-7. Reel E $\frac{566}{15}$
- (40) त्रीवशीकरण - विषय कामशास्त्र Running No. 70.
 Leaves - 30, Incomplete, 21 X 8.1. Reel No. D $\frac{3}{26}$
- (41) स्वर्गमुक्ता विवाद - Manu. No. 2-112 विषय Kavya 836, Catalogue No 6104
 No of leaves 17 Size 24.5 X 11 Reel No. A $\frac{399}{14}$
 I " manuscript No. 5-7099. विषय Kavya 837, Vol No. 6004
 No of leaves 10. Size 24.5 X 10.4. Reel No. A $\frac{400}{14}$
- (42) तरुपयुल्लासा ७२४: manuscript No. 4 - 2124 विषय Kavya 271
 Catalogue No 1917.
 Leaves 12, Size 30 X 12, 6. B $\frac{315}{6}$
- (43) तुण्डरीश्वर कोश - Manuscript No. 5 - 4243 विषय न. Kosa 132
 Catalogue volume 9 No. 142.
 No of leaves - 23 $23\frac{1}{2}$ X 11 Reel No. A $\frac{328}{7}$

1. विद्योत्तरावली ॥ ११७५ दिनांक १०/१०/१९५४

Place of deposit: T.L.M. Nagar, विद्योत्तरावली - मथुरा,
Running No. H 6198, No. of leaves 34, Size 26.2 x 8, Reel No.
H 353/10, Incomplete, Script: Newari
Newari Language

2. विद्योत्तरावली ॥ ११०४

Ms. No. 5-7629 विद्योत्तरावली - मथुरा, ७५१, No. of leaves 9,
Size 24.1 x 6.7, Reel No. B 322/11, Script: Newari
Folios 10 ff missing.

3. (i) वृत्तचक्र ३३

Ms. No. 4-153, विद्योत्तरावली - मथुरा, 556,
No. of leaves 55, Size 25 x 10.9, Reel No.
A 569/23, Script: Devanagari

(ii) Ms. No.

4. वृत्तचक्र ३३

Ms. No. 5-3874, विद्योत्तरावली - मथुरा, 557,
No. of leaves 78, Size 26 x 12, Reel No. A 569/24,
A 570/1, Script: Devanagari

5. वृत्तचक्र ३३

Ms. No. 2-254, विद्योत्तरावली - मथुरा, 757, Catalogue
(विद्योत्तरावली सूची क्र. - No. 5202), No. of leaves 18,
Size 19.3 x 8.7, Reel No. A 395/17, Paper.
Script: Devanagari

6. वृत्तचक्र ३३

Ms. No. Panc. 7971/vi Chandak, 9,
No. of leaves 12, Size 38.5, Reel No.
A 20/13, Palm leaf.

7. वृत्तचक्र ३३

Ms. No. CC-0. Prof. Satya Wat Sastri Collection. Baudakha 24,

8. वृत्तमञ्जरि

Ms. No. 5-720, विषय - धर्म, शास्त्र, 49.
 No. of leaves 46, Size 30x 5 1/2, Reel No.
 A 356/17, Script: Maithili.
 Paper, damaged -
 fragments.

9. वसन्त मीमांसा

Place of deposit: K.P. Ghimire, Private
 Maithili [Shading], Running No. E. 24955,
 विषय - धर्म, आचार: रामदेव, No. of leaves 1,
 Size 25x 12.5, Reel No. E. 1241/18, Script:
 Devanagari. Paper.
 ✓ Tolia (acc. to Tolphon): इति श्री रामदेवजी महाराज वसन्त-
 10. ✓ वासन्तमञ्जरि

Place of deposit: Rajpashangra, विषय - धर्म,
 Running No. 2340, No. of leaves 35, Size
 25.7x 14.7, Reel No. G. 100/7, Script: Deva-
 nagari. Paper.
 11. विलसितकलाकर

Ms. No. 5-3681, विषय - धर्म, 742 (1cha),
 No. of leaves 86, Size 27.3x 10.4, Reel No.
 A 397/7, Script: Devanagari, Paper.

12. विजयदेवरी

Place of deposit: Rajpashangra, विषय -
 धर्म; Running No. G 307, No. of leaves 9,
 Incomplete, Size 27.8x 17.5, Reel No.
 G 16/22, Script: Devanagari, Paper, damaged
 fragments.

(Xviii)

Ms. No. 4-741, ~~विष्णु-वैदांग~~, 5-39, No. 95
leaves 166, Size : 32.5 X 13, Paper No.
B 72/13, Paper.

(Xix)

Ms. No. 4-741, ~~विष्णु-वैदांग~~, 5-38, No. 96
leaves 149, Size : 30 X 12, Paper No. B 72/12
Paper.

(XX)

Ms. No. 4-741, ~~विष्णु-वैदांग~~, 5-36, No. 97
leaves 286, Size : 33.5 X 13, Paper No.
A 95/12, Paper.

(xxi)

Ms. No. 4-741, ~~विष्णु-वैदांग~~, 5-30,
No. of leaves 15-8, Size 32 X 12.5,
Paper No. B 72/10, Paper.

① वेणीसंस्कारविधि - place of deposit - Praveena Sharma.
Running No. E. 16507.

Leaves - 29, Size, 17.7 X 7.4 Reel No. E $\frac{743}{19}$

No. 1 deals with the make-up of a bride from her husband. This ceremony generally takes place on the fourth day after the wedding.

② वेदासीद्धान्त - Leaves 37 Size. 19 X 7.6.

Reel E $\frac{556}{25}$ (Running No. E12107)

" " 12 " 28.5 X 9.4.

" H $\frac{82}{10}$ (" 1101)

" " not mentioned No. m.

" E $\frac{176}{2}$ (" E2933)

③ विद्वान्मनोरञ्जनी - manu. No. 1-1570. विषय Kāvya 737.

Leaves 27 Size 28.9 X 11.2. Reel No. B $\frac{322}{20}$

④ वेणीसंस्कारविधि - Manu. No. 692/VI. Nāṭaka 51

Leaves 66 Size 37 X 4.5 cm. Reel No. A 20/3

⑤ विभूतिकीर्तन manu. No. 1-1377 विषय No. Kāvya 740.

Catalogue No. 5/82.

Leaves 4. Size. 37.2 X 10.6. Reel B $\frac{322}{10}$

⑥ वेदसूय - unclassified. 21

Leaves 19. Size. 27 X 13. Reel No. B $\frac{681}{3}$

⑦ विद्याविनयनाटक - Manuscript No. 5. 6957. विषय No. 211

Catalogue No. Vol. 3. No. 131. ff

Leaves - 33 Size. 20 X 9.6. Reel No. B $\frac{276}{16}$

(i) " with Newari Notes. - manu. No. 1-362 विषय No. 212

Vol. 3. No. 132.

विद्याविनय by जयभूपति-द्विभक्त

Leaves 70. Size. 26 X 13 $\frac{1}{2}$ Reel No. A $\frac{352}{24}$

⑧ विभक्त्यर्थ vilhaktiyartha. place of deposit Vijaya Sapkota. private No. E. 13415

Leaves - 12 Size. 25.5 X 10.6. Reel No. E $\frac{602}{21}$

विभक्त्यर्थ - " 19 " 26 X 70

" A $\frac{569}{18}$ Manu No. 5.384.

" " 220

CC-0. Prof. S. V. V. Shastri Collection.

" A $\frac{569}{19}$ विषय No. 551

Manu. No. 5.5527. Dharm. vyakarna 552.

9. योगेनीविजय place of deposit Rajopadhyaya, विषय Sūtra Running No. E. 3090.

Leaves 26. Size 20.7 X 8.5 Reel No. E. 144

(i) " 18 " 18.6 X 7 " E $\frac{1129}{13}$ Running No. E22704

(ii) " 55 " 22.9 X 6.8 " E. $\frac{68}{4}$ Running No. 1544.

(iii) " 33 " 23.6 X 10.6 Reel No. E $\frac{53}{18}$ Running No. 1090.

(10) व्यासहरिणी कथा - place of deposit Rajopadhyaya, Running No. E2309

Leaves 4. Size 21.7 X 9.9 Reel E $\frac{142}{33}$

11. Yogavāsishtha Sāra - Manuscript No. 5-2671 विषयन. Vedānta 561

Title - योगवासिष्ठ सार - C:° विवासना

No of leaves 41. Size. 22.5 X 10. Reel No. B $\frac{72}{19}$

(ii) योगवासिष्ठ सार - manuscript No. 5-2668. वेदान्तदर्शन - 558

Leaves 20 Size. 22, 5 X 10, 5 Reel No. A 95/15

(iii) योगवासिष्ठ सार - Manu. No. 5-2667 विषय न. 560.

Title योगवासिष्ठ सारविवरण

Leaves 33, Reel A 95/14

IV योगवासिष्ठ सार - manuscript No. 5-1439. विषय Vedānta Darśana - 559

Title योगवंशस्य सार

Leaves 9 Size. 28 X 12 Reel No. B 72/12

V योगवासिष्ठ - manuscript No. 4-83 विषय न 555.

Title योगवासिष्ठ टीका

Leaves 5 Size. 32 X 15, 5, Reel No. A 95/23

VI " 8 " 29 X 14 " " A 95/25

VII यौ. वा. Running No. T 256.

" 13 " 25 X 10. 8. " " T 21/6

VIII योगवासिष्ठ सार Brakṇā Brakṇānāvali Tikā

Leaves 40 Size 21 X 15. 8 Reel No. G. 26/7

13. (i) 1717 खंड 4 पृष्ठ (ii) 1-लोख (iii) कालीपूजा दमनोत्तर
(iv) मकरसंक्रान्ति (v) 15 मराठी मजिना

Place of deposit: Motun Patch wild, Rannapur.
E 9742, No. of leaves 24, Incomplete, Size 20x15.8,
Rannapur E 465/11, Script: Devanagari, Paper.

14. गुरुसुखी

Lithograph

Place of deposit: Kachin, Tami, विषय - Arabic
manuscript, Running No. E. 24917, Comm. - 1000, No. of leaves 55, Complete, Size 26.6 x 17.5, Rannapur
E. 1240/21, Script: Devanagari, Paper, General.

Title (according to colophon):

गुरुसुखी किताब. फारसी तेज भाषा लिखले।
अर्थ: इति श्रीगुरुसुखी देवीदासकृत गुरुसुखीसंग्रह
नाम एकात्रिंशोऽध्यायः। गुरुसुखीसंग्रह समाप्त।

15. (i) योगनासिक

Place of deposit: KCC Rajit Suroshika, Private
PTN E. 15912, विषय - 141 पृष्ठ. No. of leaves 354 + 24
+ 31 = 667, Incomplete, Size 31.7 x 13.3, Rannapur
E 719/2 (Answer No. given E 720/11, Script:
Devanagari, Paper, damaged by worms.

Title (according to colophon):

महाराजाधिराजे निवर्तितकरने बालला जे तो योगनासे देवदुलाले
जगाविले [इ.स.] सुनीलदासवादे राजमसारे - सादर, या
संविदायां वासिले [इ.स.] श्रीगुरुसुखीदेवाचार्यरायरायदास
मनमोहना राजसुखलासो संप्रतिपादन निवर्तितकरने संपूर्णनाम
146 पृष्ठ 5 मसौफ.

(ii) Place of deposit: General P. Ghemine, विषय -
वैदिक, Running No. E. 17224, No. of leaves 21,
Incomplete, Size 25.7 x 9.7, Rannapur E. 782/1
Script: Devanagari, Incomplete (not-paper),
damaged by worms.

Title (according to colophon):

श्रीगुरुसुखीसंग्रह वासिले एकात्रिंशोऽध्यायः नवमः पत्रः

(iii) Ms. No. 1-1266, विषय - वैदिक, 5-44,
No. of leaves 18, Size: 22.5 x 10, Rannapur B 72/21
Paper.

- (iv) Ms. No. 1-377, विषय - वेदान्त, 545, No. of leaves 23, Size 22.5 X 10.5, Reel No. B 72/22, Paper.
- (v) Ms. No. 1-378, विषय - वेदान्त, 547, No. of leaves 14, Size 24 X 13.5, Reel No. B 72/24, Paper.
- (vi) Ms. No. 1-378, विषय - वेदान्त, 543, No. of leaves 47, Size 25.5 X 9, Reel No. A 95/20, Paper.
- (vii) Ms. No. - 2747 विषय - वेदान्त, 552, No. of leaves 878, Size : 35 X 18, Reel No. B 63/5, Paper.
- (viii) Ms. No. 2-256, विषय - वेदान्त, 604, No. of leaves 47, Size 22.5 X 7, Reel No. B 75/2, Paper.
- (ix) Ms. No. 2-251, विषय - वेदान्त, 549, No. of leaves 11, Size 27.5 X 13, Reel No. A 95/26, Paper.
- (x) Ms. No. 1-1509, विषय - वेदान्त, 546, No. of leaves 4, Size 13.5 X 8, Reel No. B 72/11, Paper.
- (xi) Ms. No. 1-1266, विषय - वेदान्त, 548, No. of leaves 31, Size : 33 X 9, Reel No. A 95/19, Paper.
- (xii) Ms. No. 5-7519, विषय - वेदान्त, 553, No. of leaves : Leporello (manuscript not clear) Size : 18.5 X 9, Reel No. B 72/20, Paper.
- (xiii) Ms. No. 5-7435, विषय - वेदान्त, 554, No. of leaves 81, Size 34 X 17.5, Reel No. B 72/14, Paper.
- (xiv) Ms. No. 5-666, विषय - वेदान्त, 534, No. of leaves 26, Size - not given, Reel No. A 95/21, Paper.
- (xv) Ms. No. 4-2236, विषय - वेदान्त, 541, No. of leaves 19, Size 24.5 X 13.5, Reel No. A 95/17, Paper.
- (xvi) Ms. No. 4-1833, विषय - वेदान्त, 540, No. of leaves 26, Size : 24 X 12.5, Reel No. A 95/18, Paper.
- (xvii) Ms. No. 4-1008, विषय - वेदान्त, 542, No. of leaves 1396 (?) Size 32 X 16, Reel No. A 95/28, Paper.

योगवासिष्ठसार

Ms. No. 4-1152, विषय - वेदान्तदर्शन, 5-5-6,
 No. of leaves 27, Size: 24.5 X 12.5, Reel No.
 A 95/13, Paper

योगवासिष्ठसार

Ms. No. 3-735 विषय - वेदान्तदर्शन 557
 No. of leaves 32 Size 29 X 13.5 Reel No. B 72/11
 Paper

योगवासिष्ठसार

Ms. No. 2-210 विषय - योग 65 kg
 No. of leaves 15 Size 21 X 9 Reel No. B $\frac{111}{15}$
 Remarks: Paper

योगवासिष्ठसार

Ms. No. 2-210 विषय: वेदान्त 550
 No. of leaves 2 Size: 19.5 X 10 Reel B $\frac{73}{2}$
 Paper

योगवासिष्ठसार

Ms. No. (Not given) विषय: दर्शन Running No. E 4670
 Author: महीधर
 No. of leaves 27, Incomplete, Size 23 X 9.8
 Paper, folio no. 27 missing Reel No. E 250
 5

योगवासिष्ठसार

Ms. No. (Not given) विषय: दर्शन: योग Running No. E-
 No. of leaves 20 Size: 27 X 17.3 Reel No. E 3497
 Paper 5

योगवासिष्ठसारविवरण (Tika on Yogavāsishṭhasāra)
 Ms. No. 311 विषय : द्वावि Running No. 867

Author : नदीम No. of leaves 37

Size : 24.9 x 11.6 Reel No. C $\frac{32}{7}$

Paper

योगवासिष्ठ गति

Ms. No. 311 Running No. 311

No. of leaves : 37 Size 197 x 25 Reel No. C $\frac{32}{7}$

Paper

योगावतार

Ms. No. 3-366/vi. श्रीदृदर्शन 73

No. of leaves 17 Size 29.5 x 6

Reel No. B 23/6

Palm leaf

योगावतार

Ms. No. ca. 162/vi. jyaunt. 47 ka

No. of leaves 41, Size 31.5 x 4.5

Reel No. A 31/11

Palm leaf

योगावतार

Ms. No. 1-1195 विषय : शक्ति 888

No. of leaves 12, Size 22.7 x 9.5 Reel No. A $\frac{422}{7}$

Many folios missing

IX - योगवासिष्ठसार - Digitized By Siddhanta Gangotri Gyaan Kosha

Title Yogavasisthasar - author महीधर

Leaves 56

Size 27.1. X 8.2.

Reel No. G. 25/8

X योगवासिष्ठसार - Place of deposit - Ramesh Raj

Running No E. 15363.

Title योगवासिष्ठसारे विवरणे (sic) दमो (sic) प्रकरणम् /

Leaves 15

Size 28.2. X 8. Reel No. E $\frac{686}{3}$

Folios 1.2. missing.

XI योगवासिष्ठसार - Running No. G. 660.

योगवासिष्ठसार विवरणी जीवन्मुक्ति निरूपणम्

Leaves 26.

Size. 26 X 11.3.

Reel No. G. 34
22

10 To 35 folios.

XII योगवासिष्ठसार - Running No. 2533.

Title. योगवासिष्ठसारे ज्ञानपरायणयोगिनि तत्त्वानिरूपणम्

Leaves 14.

Size. 27.5 X 11.1

Reel G. $\frac{114}{7}$

III योगवासिष्ठसार - Manuscript No. 5-5253.

विषय न. वेदान्तदर्शन - 535.

Title योगवासिष्ठसार विवरण

Leaves 25

Size 33 X 13.5

Reel No. A $\frac{95}{16}$

Reel No. 52/8

Place of deposit - Ramnagar
Running No. 3.12363

Reel No. 52/8

Reel No. 52/8

Reel No. 52/8

Reel No. 52/8

Reel No. 52/8

Reel No. 52/8

Reel No. 52/8

Reel No. 52/8

Reel No. 52/8

Reel No. 52/8

UNIVERSITY OF DELHI

APPLICATION FOR THE POST OF Readership in Sanskrit, University of DelhiDated 22.3.76

- NOTES : 1. Copies of certificates of degrees, testimonials etc., should be attached with the application (attested by the applicant himself) and the originals must be produced at the time of interview and at the time of joining, if selected.
2. Except where otherwise indicated, applicants appearing for interview shall do so at their own expense.
3. Applicants who are in employment should send their applications through their employers and by registered post.
4. The selecting authority may consider the name of any person for appointment though he may not have applied.

1. Name (in block letters) USHA SATYA VRAT

*2. Date of birth 15th October 1934 Age 41 Year
5 Month

3. Nationality (Hindu) India Sex Female Married/Unmarried
 Children : Male 1 Female 1

4. (a) Present post, if any, with date of appointment (state whether permanent/on- probation- or temporary). Lecturer in Sanskrit, permanent 21.7.1965

(b) Name of Employing Authority. Kamala Nehru College, Panchsheel park Marg N. DEHR

5. (a) Present basic salary and allowances (state separately)

Grade : Rs. 700 to 1600

Basic Salary : Rs. 1080/-

Allowances :

1. Dearness : Rs. 243/-

2. City Compensatory : Rs 73.60/-

3. House Rent : Rs 130/-

4. Any other Allowance :

Total : Rs 1626.60.

(b) Date of next increment 15. August 1976(c) Age of retirement in the present post : Sixty6. Minimum salary acceptable : Rs. 1200/-7. Do you belong to Scheduled Caste/Scheduled Tribe : Yes/No—Scheduled Caste/Tribe : X

8. Address at which a reply to this application, if any, may be sent.

Dr. Mrs. Usha Satya Vrat
3/54, Rosh Nagar
Delhi-7

*The selected candidates shall produce in original the Matriculation or equivalent certificate as proof of the date of birth. No other evidence will be accepted.

9. (a) Whether the candidate is receiving any pension benefits. If so the amount of pension and pension equivalent of gratuity must be indicated. X
- (b) Whether the candidate would be entitled to any pension benefits on his premature retirement from his present post, if selected for appointment in the University and, if so, the amount of pension and the pension benefits may be indicated.

10. Academic Qualifications :

(Examinations passed from Matriculation/Higer Secondary onwards)

Examination	Year of Passing	Division (with percentage of marks secured at the Examination concerned)	School/College	Name of the Board/University
See Bio-Data.				

Academic distinctions (e.g. Research degree) See Bio-Data.

11. Teaching/Administrative Experience at Universities or Colleges : 10 years

Name of the University/ College/Organization	Designation and nature of the post held (permanent or temporary)	Classes taught	From-----to ---(give dates)	Length of Experience
---	---	-------------------	--------------------------------	-------------------------

Kamala Nehru College
Panchsheel park Marg.
New Delhi. Lecturer B.A. Honours, 21st August 1976 10 years.
permanent up to date

Himachal Pradesh
University, Simla. Lectures delivered M.A. Part II From 19th to 22nd of March 1976 In total 12 lectures
(Correspondence Course.)

- *12. (a) Any published work or books written by the applicant or particulars of any other research or other work that he may like to mention (If necessary a separate sheet of paper may be used for this purpose).

See bio-data.

- (b) Special subject of study or branch of specialisation, if any.

*Sanskrit Drama and
Classical Sanskrit Literature.*

13. Membership of Learned Bodies :

See Bio-Data.

14. Name of literary, cultural or other activities (e.g. attainments in sports etc.) in which the applicant is interested and distinctions if any, obtained in the same.

See bio-data.

15. Name of post with particulars for which the applicant may have already applied and which has not yet been disposed of. (Particulars of any subsequent application should also be intimated in writing).

X

Declaration :

Usha Satyavrat
Signature of applicant

I declare that all the statements made in this application are true to the best of my knowledge and belief.

Date...*22.3.76*...

Usha Satyavrat
Signature of applicant

16. Forwarded :

The facts stated in the above application have been verified and found correct.

Date.....

Head of the Institution

*Give the subject of papers published together with the names of journals and dates. Reprints of important papers should be attached to the application.

: 2 :

4. He is doing business with father.

5. He is a B.Sc., and now doing Diploma in Computer programming.

Sisters

: 1. One Married to a Businessman, owner of a Cotton Factory and two Cinemas in Punjab.

2. She is Doctor (M.B.B.S. residing in U.S.A.)

7. FAMILY BACK
GROUND-----

: A well connected and educated family of land lords of Agriculture farms in Sappanwali (District Ferozepore). Own Cotton Factory and shops of Commission Agents.

Should the above particulars suit you and meet to your approval, I would request you to kindly send similar particulars of the boy with your valuable decision also sending a copy of recent Photograph of the boy (returnable).

Looking forward to an early reply.

Yours sincerely,

P.T.O.

Digitized By Siddhanta eGangotri Gyaan Kosha



CC-0. Prof. Satya Vrat Shastri Collection.

Dated 7.2.84

आदरणीया बहन जी,

सादर प्रणाम ।

विश्वास है, आप सपरिवार सानन्द होंगी। आशा है कि कुमारी उमा सगरवाल की मौखिक परीक्षा से सम्बन्धित पत्र प्राप्त हो गया होगा। यदि आपको विशेष असुविधा न हो तो बीस फरवरी को मौखिक परीक्षा की तिथि निर्धारित कर लेने की कृपा करें। यदि किसी प्रकार आपको उक्त तिथि अनुकूल न पड़ती हो तो सुविधानुसार जो भी तिथि आप चाहें, निश्चित करके मुझे सूचित करने का कष्ट करें। यदि इसी अवसर पर निर्धारित तिथि से एक दिन पूर्व मथुरा-वृन्दावन दृशन का भी कार्यक्रम बनाती हैं तो इसे मैं अपना सौभाग्य समझूँगा। आपके उत्तर एवं कार्यक्रम की मैं व्यग्रता से प्रतीक्षा करूँगा। शेष शुभ ।

भवदीय,
ओ. न. वर्मा

The typed report should be sent (in the envelope sent herewith) to Asstt. Registrar
(Confidential Unit of Research) Agra University, Agra by name.

FORM FOR WRITING REPORT

1. Name of the candidate.....*Dr. Anand*.....
2. Subject.....*Sanskrit*.....
3. Name of the Doctorate Degree.....*B.A.*.....
4. Title of thesis.....*Srikrishnara ho pratibhakti natcha ho
sankhastnaka adhyayana*.....
5. Name of the examiner with full postal address.....*Dr. Babu Satya Vrat
3/54, Deep Nagar, Delhi-110007.*.....

- Note :—1. Under the Ordinances relating to Doctorate Degrees, a thesis shall comply with the following conditions and the examiners are requested that in case they approve of a thesis for the conferment of the degree, it should be definitely mentioned in the report that the thesis complies with these requirements:—
- (a) It must be a piece of research work characterised either by the discovery of facts or by a fresh approach towards the interpretation of facts or theories. In either case it should evince the candidate's capacity for critical examination and sound judgement.
 - (b) It shall be satisfactory in point of language and presentation of subject matter. The Examiners will also indicate whether the thesis is suitable for publication in its present form with or without amendments.

Important

2. The examiner is requested to recommend definitely whether—
 - (a) The candidate be admitted to the degree
 - Or*
 - (b) The candidate should improve and resubmit the thesis
 - Or*
 - (c) The thesis should be rejected

REPORT

I have carefully gone through the thesis :
*Srikrishnara ho pratibhakti natcha ho sankhastnaka
adhyayana*, a critical study of the allegorical play
of *Srikrishnara*. The study is not unique in that
it has not been carried out for the first time. A
couple of them carried out by others already the
candidate has noticed. A few she has not. Of these
not noticed may be mentioned the work of *Dr. S. L.
Banskar* and *Satnam Salwar* a yet unpublished Delhi
University B.A. thesis *Allegorical Drama of Sanskrit*
which presents a detailed analysis of *Krishnara*'s work.
A pioneer, *Krishnara* has deservedly attracted wide notice.
It was in his play that allegory first came to be employed
on a full scale in Sanskrit drama to bring home a point
more forcefully which so caught the imagination of the
later writers that a whole class of literature grew in
course of time with allegorical characters.

In her thesis the candidate has attempted a total analysis of the work under study. Particularly impressive is her dramatic analysis of it. In it she has traced each Arthopadesha, Arthavahiti and Sandhi establishing a relationship between each. She has also traced the Sandhyangas each one of which she has properly exemplified from the text. This shows her profound acquaintance with Sanskrit dramaturgy which she has put to good use and for which she deserves full plaudits.

Her remarks on the society and culture in the times of Prasenajita and the philosophical ideas current in his time are also well-informed and balanced.

The thesis amply shows the critical acumen of the candidate and her capacity for critical examination of facts. I gladly recommend that she be awarded the degree of Doctor of Philosophy of the Agre University.

2.2. 64.
Dated.....19....

.....
Signature of the Examiner

(If necessary, blank sheets may be added to complete the report.)

- Notes: (1) Payment on account of Postal charges for sending back the thesis per Regd. Post will be made, if the postal receipt is attached with this Bill.
- (2) No person as an examiner shall draw, from the University in any one calendar year, a total remuneration exceeding Rs. 1000. The exceeding amount shall lapse to the University.

AGRA UNIVERSITY

REMUNERATION BILL FORM FOR DOCTORATE DEGREE EXAMINATIONS

Name of Examiner (in Block Letters).....D.R. U. SHA SATYAVRAT.....

Address (to which the cheque is to be sent).....3/54, R.O.P. NAGAR, DELHI-110007.....

Name of the Examination in which Examiner.....Ph.D......

	Amount	
	Rs.	Paise
(i) Fee for the evaluation of the Ph. D./ D. Litt./D. Sc. Thesis of Sri/Smt./Km..... <u>U. M. A. A. GRAWAL</u>		
(ii) Fee for conducting the viva voce test		
(iii) Postal charges for sending back the thesis per Regd. Post		
Amount in words (Rupees.....) Total remuneration claimed		

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1. Date of despatch of thesis.....
2. Date of sending Report...2.2.1984.....

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Examiner

Passed for Rs.....on a/c of remuneration etc.

Entry made in the Register on page.....

Dated.....198 . (Asstt.) Res. Deptt.

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Asstt. Registrar (Res.)

Dated.....198 .

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Accts. Asstt.

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Finance Officer

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A. R. (Accts.)

Res. 1371-2-2-82-2,000-A.U.P. (J. 12716)

AGRA UNIVERSITY

(Confidential Unit of Research)

**CONFIDENTIAL
REGISTERED**

From :

Assistant Registrar
Confidential Unit of Research
Agra University,
AgraTo : Dr. (Smt) Usha Satyavrat
3/54 Roop Nagar
Delhi-110 007

No. Res./5002/1334

Dated 19.10.1983.

Dear Sir,

Thank you for your letter dated 10.10.83 accepting the offer of examinership for evaluating the Ph. D. thesis in Sanskrit submitted by Km. Uma Agarwal. I am sending herewith a copy of the thesis for evaluation.

The remuneration for examining each thesis is Rs. 75/- but in case you are subsequently requested to conduct the viva voce examination at Agra, you will be paid Rs. 100/- in addition to the T.A. and D.A. as per University Rules.

You are requested kindly to send your report on the thesis to me within two months positively. Besides giving your comments on the quality of the thesis, you are requested to clearly state whether—

- (i) the thesis should be accepted for the conferment of the Ph.D. degree,
- (ii) the thesis should be revised along with the line indicated by the examiners, or
- (iii) the thesis should be rejected.

The Ph.D. thesis should be accepted only when it is of a high order and it must comply with the following requirements of the Ordinances :—

- “(1) It must be a piece of research work characterised either by the discovery of facts or by a fresh approach towards the interpretation of facts or theories. In either case it should evince candidate's capacity for critical examination and sound judgement.
- (2) It should be satisfactory in point of language and presentation of subject matter. It should also be *clearly* indicated whether the thesis is suitable for publication in its present form with or without amendment.”

The thesis may please be returned to the undersigned by name and the report may be sent separately per Registered post in the enclosed envelope. In no case the report on the thesis be enclosed inside the thesis.

In the case of foreign examiners, the report may please be sent by Air Mail and the thesis by Sea Mail.

Five copies of the printed report proforma are sent herewith, kindly send your report in quadruplicate.

- Encls:—1. Thesis
2. Report Forms—Five
3. Envelope of sending report.
4. Remuneration bill form.
5. Proforma for sending receipt of thesis.

Yours faithfully,

K.P. Shrivastava
Asstt. Registrar (Research)
for Registrar.

CONFIDENTIAL
RECEIVED

1957

Dr. R. C. Sinha
Director, Central Board of Secondary Education
New Delhi

At Delhi, 10.10.1957
Sir,
Reference is made to your letter dated 10.10.1957.

10.10.1957

10.10.1957

Dear Sir,

Thank you for your letter dated 10.10.1957 regarding the order of examination.

In accordance with the order of examination, the examination will be held on 10.10.1957.

For sending herewith a copy.

Yours faithfully,

Dr. R. C. Sinha

The examination for the year 1957 will be held on 10.10.1957. It is requested to ensure that the examination is held on the date mentioned above. The examination will be held at the Central Board of Secondary Education, New Delhi.

Yours faithfully,
Dr. R. C. Sinha

(1) The Board should be notified for the examination of the year 1957.
(2) The Board should be notified for the examination of the year 1957.
(3) The Board should be notified for the examination of the year 1957.

The Board should be notified for the examination of the year 1957. The Board should be notified for the examination of the year 1957.

(1) It is requested to ensure that the examination is held on the date mentioned above. The examination will be held at the Central Board of Secondary Education, New Delhi.

(2) It should be requested to ensure that the examination is held on the date mentioned above. The examination will be held at the Central Board of Secondary Education, New Delhi.

The Board may please be notified to the Board of Secondary Education, New Delhi, for the examination of the year 1957.

In the event of any change in the date of the examination, the Board may please be notified to the Board of Secondary Education, New Delhi.

Yours faithfully,
Dr. R. C. Sinha

10.10.1957

10.10.1957

Dr. R. C. Sinha
Director, Central Board of Secondary Education
New Delhi

1. Regional Boards
2. State Boards
3. Universities
4. Institutions
5. Parents

Dr. O. N. Verma

D. Litt.

2164 Dampier Nagar
MATHURASANSKRIT DEPARTMENT
Institute of oriental Philosophy
VRINDAVAN

Dated 2.3.84

परम श्रेष्ठ जन्म-र साहब,

सादर प्रणाम ।

आशा है आप सज्जन हैंगे। पत्र एक विशेष प्रयोजन से लिख रहा हूँ। आशा है आप दृष्टता क्षमा करेंगे। बात यह है कि आदरणीय डा० उषा बहन जी मेरी एक शोधदाता कु० उमा जी Viro की परीक्षिका हैं और उन्होंने २४ मार्च निर्धारित किया है। किन्तु २४ मार्च को रविवार है। विश्वविद्यालय का स्पष्ट निर्देश है कि रविवार सुबह किसी भी अवकाश के दिन Viro न रखा जाय। अतः अब Viro की तिथि यदि २४ मार्च से हटाकर २६ मार्च सोमवार को रख लिया जाय तो अच्छा रहेगा। बहन जी ने मुझे सूचित किया था कि पत्र लिखने के दूसरे दिन ही वे पूरी आप के पास चली जाएंगी और वहाँ से २३ मार्च को वापस मिल आयेगी। अतः अब यह पत्र मैं आप के पास भेज रहा हूँ। कृपया तच्चों से उन्हें अवगत कर देंगे। शायद ही उनसे मेरी यह न जानना है कि लौटती जन से मुझे अपने निर्णय की सूचना देने का कष्ट पड़े, जिससे कि मैं समय से विश्वविद्यालय अधिकारियों को अवगत करा सकूँ। २४ मार्च को एक इन्फ Viro होने के कारण यह तिथि उपयुक्त नहीं रहेगी। कृपया उच्च में आप अपना वह का टेलीफोन नं० भी लिख दें जिससे यदि सम्भव हो तो मैं सम्पर्क स्थापित कर सकूँ। उच्च की व्यग्रता से क्षमा करें।

Digitized by Siddhanta Basu, CC-0. Usha

AGRA UNIVERSITY

(Confidential Unit of Research)

From

Asst. Registrar (Research),
Agra University, Agra.

To, Dr. (Smt.) Usha Satyavrat,
3/54, Roop Nagar,
Delhi- 110 007

No. Res./.....
15002/ 2266
Sir,

Dated, Agra 6.2.84

I am directed to inform you that you have been appointed as one of the examiners to conduct the Viva-Voce test of Sri....Uma Agarawal..... for the Ph. D. degree of the University on his thesis entitled "...Srikrenamigra ke pratikatmaka nataka ka Samiksatmaka adhyayana.....

The Viva-Voce test is to be conducted at the Senate House, Agra in collaboration with..... Dr O.N.Verma, 2164, Dampier Nagar, Mathura.....

I request you, therefore, to please fix a date (except on Sundays & holidays) after consulting the other examiner and the date may please be fixed well in advance to enable me to inform the candidate to be present to undergo the Viva-Voce test.

The remuneration for conducting the Viva-Voce test is Rs. 75/- but if an examiner who conducts the viva test is also one of the examiners of the thesis, he shall be paid Rs. 100/- for both.

Yours faithfully,

KD Sharma
Asst. Registrar (Research)
For Registrar.

FORM FOR WRITING REPORT

1. Name of the candidate.....Dr. Agarwal.....
2. Subject.....Sanskrit.....
3. Name of the Doctorate Degree.....B.A......
4. Title of thesis.....Srikranamida ke pratikatmaka natake ke samiksatmaka adhyayana.....
5. Name of the examiner with full postal address.....Dr. Usha Satya Vrat
3/54, Deep Nagar, Delhi-110007......

Note :—1. Under the Ordinances relating to Doctorate Degrees, a thesis shall comply with the following conditions and the examiners are requested that in case they approve of a thesis for the conferment of the degree, it should be definitely mentioned in the report that the thesis complies with these requirements:—

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Important

2. The examiner is requested to recommend definitely whether—
 - (a) The candidate be admitted to the degree
Or
 - (b) The candidate should improve and resubmit the thesis
Or
 - (c) The thesis should be rejected

REPORT

I have carefully gone through the thesis :
'Srikranamida ke pratikatmaka natake ke samiksatmaka
adhyayana', a critical study of the allegorical play
of Srikranamida. The study is not unique in that
it has not been carried out for the first time. A
couple of them carried out by others already the
candidate has noticed. A few she has not. Of these
not noticed may be mentioned the work of Mrs S.K.
Nambiar and Satnam Talwar's yet unpublished Delhi
University B.A. thesis Allegorical Dramas of Sanskrit
which presents a detailed analysis of Kranamida's work.
A pioneer, Kranamida has deservedly attracted wide notice.
It was in his play that allegory first came to be employed
on a full scale in Sanskrit dramas to bring home a point
more forcefully which so caught the imagination of the
later writers that a whole class of literature grew in
course of time with allegorical characters.

In her thesis the candidate has attempted a total analysis of the work under study. Particularly impressive is her dramatic analysis of it. In it she has traced each Arthopakapaka, Arthopakrti and Sandhi establishing a relationship between each. She has also traced the Sandhyangas each one of which she has properly exemplified from the text. This shows her profound acquaintance with Sanskrit dramaturgy which she has put to good use and for which she deserves full plaudits.

Her remarks on the society and culture in the times of Kṛṣṇamīra and the philosophical ideas current in his time are also well-informed and balanced.

The thesis amply shows the critical acumen of the candidate and her capacity for critical examination of facts. I gladly recommend that she be awarded the degree of Doctor of Philosophy of the Agre University.

Dated 2.2.19...

Usha Satyavrat
Signature of the Examiner

(If necessary, blank sheets may be added to complete the report.)

FORM FOR WRITING REPORT

1. Name of the candidate.....**KU. UMA AGRAWAL**.....
2. Subject.....**SANSKRIT**.....
3. Name of the Doctorate Degree.....**PH.D.**.....
4. Title of thesis...**SHRIRAKSHA NISHRA... KR. PRASIKATNAKA NATAK... KKA...**
.....**SANIKSHATNAKA ADHYAYANA.**.....
5. Name of the examiner with full postal address.....**Dr. Radha Vallabh Tripathi**
.....**Professor & Head, Sanskrit Deptt.**
.....**University of Saugar, Saugar (M. P.)**.....

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Or
 - (c) The thesis should be rejected

REPORT

In this thesis, the candidate has made an exhaustive study of 'Prabodhacandrodaya'— an allegorical play by S'rakshasamitra. She has critically examined the social political and cultural background of the author under study. The drama 'Prabodhacandrodaya' has been studied ^{here} from various angles, bringing out its literary and dramatic achievements, and specially, the philosophical and ethical thought reflected therein. The thesis envisages a fresh approach towards the ~~fresh~~ interpretation of facts already available, and it evinces candidate's capacity for critical examination and sound judgement.

I definitely recommend that the degree of Ph.D. be admitted to Ku. Uma Agrawal.

Dr. Radha Vallabh Tripathi
Professor & Head, Sanskrit Deptt.
University of Saugar, Saugar (M. P.)

P.T.O.

Dated.....19....

.....
Signature of the Examiner

(If necessary, blank sheets may be added to complete the report.)

CC-0, Prof. Satya Vrat Shastri Collection.

Res.1440-7-4-82-5000-A.U.P. (J. 12800)

16. Viravirajavilaynatakam -

It is a tragedy in Contravention of the rules of Sanskrit dramaturgists. Prithviraj with the help of his assistants makes Mohammad Ghorī prisoner, Prithviraj is advised to kill invader Mohammad Ghorī but he being kindhearted does not listen to the advice and sets him free. Prithviraj marries Sanyogita after forcibly taking her to his palace against the will of her father Jaichand because he knows that Sanyogita loves him dearly. Jaichand is furious at this and he seeks the help of foreign invader Mohammed Ghorī to avenge this insult. While Prithviraj is busy making love to Sanyogita and neglecting his royal duties, Mohammad Ghorī attacks Prithviraj with the help of Jaichand and makes him Prisoner. He takes him to his own country where he tortures him and takes out his eyes. Prithviraj, with the help of his best friend and court poet Chandabardai kills Mohammad Ghorī with an arrow and asks his friend to kill him (Prithviraj) also. Chandabardai after killing Prithviraj commits suicide.

17. Virapratapanatakam -

At the time of the coronation for the throne of Mewar, Pratap takes Solemn pledge to free his country from the yoke of the Muslims. Shaktisingh has no soft corner for

his brother Pratapsingh, he even goes over to Akbar's side in order to teach Pratap a lesson. Mansingh, though very friendly to Pratap, joins Akbar's army. This infuriates Pratap and they both become enemies. In the famous battle of Haldighati Pratap escapes and is reunited with his brother Shaktisingh. Moving from one forest to the other Pratap has to suffer many hardships. He prepares himself to make up with Akbar but the pun of words in the letter received from Prthviraj, the court poet of Akbar and the friend and admirer of Pratap saves the whole situation. In the final scene Bhamashah offers Pratap his whole ancestral wealth with which Pratap raises a strong army and wins fort after fort.

18. Samyogitasvayamvaram -

Jaichand and Prthviraj have strained relations but Jaichand's daughter Sanyogita secretly loves Prthviraj. Some popular historical beliefs and stories tell us that at the time of Svayamvara Jaichand placed an iron model of Prthviraj near the door to make him just an attendant and Sanyogita had with utmost courage, placed the marriage garland in Prthviraj's neck, but in present drama the author has moulded the story in another way. Here Sanyogita is confined in a separate palace. She sends Prthviraj a

love letter. As a result Prthviraj kidnaps her and takes her to Delhi where he marries her. Though the theme of the drama is historical, yet the main sentiment in it is erotic.

19. Chatrapatisamrajyam -

The plot is based on the history of the reign of Shivaji from 1646 to 1674. Shivaji's main aim is to unite the Kshatriyas all over the country and stand united against the Muslim intruders. He is engrossed in the cares and worries of the State. Ramdas, the Guru of Shivaji gives him the blessing that he will always be successful. Rajamata, the mother of Shivaji is worried because of the news of Shivaji's arrest. But finally Shivaji takes the whole Maharashtra under his control, and the Coronation Ceremony takes place with great pomp and show. Shivaji's mother is very happy at this occasion where Guru Ramdas also appears and blesses Shivaji.

20. Pratapovijayam -

Pratap Singh, the hero refuses to take food with Mansingh because he serves Moughal King. Feeling insulted Mansingh swears that he will definitely bring Pratap before

Akbar. Faced with many difficulties Pratap loses his balance for a while but a timely letter of Prthviraj conveying Akbar's intentions and praising Pratap's steadfastness saves the situation. Pratap's son Amarsingh and Prthviraj's sister's love affair also plays an important role in the drama. At last Rana Pratapsingh is victorious and people rejoice with him.

21. Srnagarananaradiyam -

Narada, the famous mythological character assumes feminine form by taking bath in a mysterious pond. Another person Rksarajas knows that whosoever takes bath in the pond will become a woman. Still under the spell of passion for Narada now turned into a beautiful woman he himself takes bath in the pond and as a result is converted into a woman. Narayana's appearance saves the whole situation and Radana (the female form of Narada) is happy to be the wife of Lord Narayana.

22. Kaundinyaprahasanam -

Appetite is the root cause of the friction between the two classes of men - the owner and the trespasser. Kaundinya is a greedy Brahmin, who is always after others' delicious food. Grdhranasa and Jimhala, a couple who make

delicious food for themselves is taken by Kaundinya in a very funny situation. Jimhala, the lady of the house condemns Kaundinya for his wicked deed.

23. Ubhayaupakam -

The story pertains to a villager who has two sons, the older helps the father by tilting the fields but the father loves and speaks very highly of the second son who is studying in the college in the city and knows English but the incidents happening in the household very much prove that the second son does not like village life and refuses to marry the girl whom his father has chosen for him. In the end father admits that his elder son is much better than the English knowing second son.

24. Vimuktih -

It is an allegorical farce where philosophical conceptions like soul, mind, senses, nature, illusion, qualities (Sattva, Rajas, Tamas) and God are personified. There is a character Brahmana in it who represents soul. He has six sons who represent mind and five senses respectively. His wife is nature, her mother is illusion. Her three sisters are the three qualities (Sattva, Rajas and Tamas) the old man is God. Damstrin is yama, the God of

death. Through incidents of common happening in a miserable household, with a pathetic husband, domineering wife, unruly sons, unwanted sisters-in-law and sinister mother-in-law is presented the idea of soul, overpowered by Maya, caught up in matter and senses yearning for and working out its liberation or Vimukti.

25. Virajasorajini -

King Haridasva, the romantic hero happens to see Sarojini, the Gandharva princess, while she is going to worship Lord Siva. He is attracted by her beauty and charm and falls deeply in love with her. He wants to marry her but his queen is against this marriage. A demon Subahu carries Sarojini forcibly when she is going alone but is rescued by the army chief of King Haridasva and is brought to his palace. Father of Sarojini himself requests the king to marry his daughter. The play ends on a happy note.

26. Bhaktasudarsananatakam -

The play deals with the importance of the devotion to Bhagavati Durga Sudarshan is the Prince and the prediction is that he will inherit the throne but due to the Royal Politics he has to spend his childhood in the hermitage

with his mother Manorama where he gets the opportunity to worship Mother Durga who blesses him with bow and arrow and tells him that in the end he will get what he wants. He gets Shashikala, a beautiful princess as his wife & with the blessings of Mother Durga, wins the Kingdom of Ayodhya and lives happily everafter.

27. Bhubharoddharanam -

The story pertains to the destruction of the whole Yaduvamsa, Krsna and his family. It is a tragedy in contravention of the rules of Bharata Rakmineya and Samba, the two brothers insult one omniscient sage and the sage curses them that the whole yadavas will perish soon. Krsna is also attacked by a hunter. He, however, forgives him. After the destruction is complete, Narada appears and utters the Bharatavakya.

28. Kautsasya gurudaksina -

The story pertains to sage Varatantu and his pupil Kautsa. The aim of the author is to show the type of relationship that existed between the teacher and the taught in ancient Indian society. A very poor student, Kautsa approaches King Raghu for the fourteen crores of

Mudras to be given to his teacher as daksina. The king who had already given everything in charity, fulfills his promise at the end of the Visvaja sacrifice by preparing to invade Kubera, the god of wealth who getting awe-stricken sends forth a shower of gold in the royal treasury to the pleasant surprise of all. The king begets a son with the blessings of both the teacher and the pupil.

29. Chayasakuntalam -

The famous story of Dusyanta and Sakuntala takes a slight turn in the present drama. Dusyanta, after winning the battle for Indra returns and visits the old hermitage where he had met Sakuntala for the first time. Sammati, the friend of Menaka takes Sakuntala there and wants Sakuntala to see dusyanta herself Sakuntala is invisible and Dusyanta cannot see her but Sakuntala can very clearly see him. Both Anasuya and Priyamvada relate to him the whole story of the curse pronounced by sage Durvasa. Sakuntala revives him twice by touch when Dusyanta faints while hearing about the whole episode.

30. Devayani -

Devayani is the daughters of Sukracarya. She is attracted by the charming personality of king Yayati and

Sarmistha who accompanied Devayani as her maid. Yayati and Sarmishtha beget a son called Puru. Yayati was transformed into an old person by the curse of Devayani, who was angry with him because of his extra-marital relations. With Yayati's lamentations the play comes to an end.

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The play deals with an episode from the life of Bilhana - his love affair with Yamini, a princess. Yamini takes lessons in music from Bilhana. To avoid their mutual intimacy a curtain is placed between them, lest they should start loving each other. But all the efforts fail and the lovers are united in the end. The father himself offers his daughter to Bilhana in marriage.

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The story begins on the last day of the Dvapara-yuga. A vaisya who buys the plot of land from a Brahmin finds a pitcher full of gold. He wants to handover the gold to its rightful owner but the next day when Kaliyuga starts he denies everything and wants to grab the pitcher of gold. The final decision is made in the court and the pitcher is handed over to its rightful owner, the Brahmin.

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The play deals with the greatness of the Goddess Durga. This mythological play depicts the efficacy of devotion to the Mother Goddess which can lead to the fulfillment of all desires and to the destruction of evil

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The Play depicts the famous Story of King Nala and his wife Damayanti who are separated after marriage due to the bad intentions of Kali. The announcement of Damayanti's second marriage reunites the couple and the play ends on a happy note.

37. Prasantaratnakaram -

A very brave and courageous person, Ratnakara turns into a dacoit due to adverse circumstances. He turns against the King, loots wealthy persons but distributes the looted wealth among the poor and needy. He is very faithful to his father but when the latter commits suicide, his mother, wife and son die then gets totally changed and becomes the famous sage Valmiki, the Writer of the immortal epic the Ramayana.

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Two young Brahmin boys Samavata and Sumedhas become the victims of a joke cut by the King who orders Samavata to dress like a lady and go to his queen as husband and wife and ask for Daksina. Samavata actually becomes a woman and begs of sumedhas to become her husband. The

but finally they agree to marry them. Both the husband and the wife are in deep love with each other.

39. Laksmisvayamvarah -

The Story pertains to the theme of the Samudramanthana as given in the Bhagavatapurana. Due to the curse of Durvasas the world became devoid of light. Visnu advised the deities to churn the Ocean which they did with the help of the demons. They procured from it, amongst other things, a jar of nectar. Both the deities and the demons had a fight to get its possession. Visnu had to acquire the form of Mohini to decoy the demons for procuring nectar. In the end Mohini is proclaimed victorious over all the people.

40. Rasalila -

The play describes the Rasalila of Krsna in one of the winter nights with his Yogamaya. He has magic in his voice. When he plays on his flute all the Gopis leave their domestic chores and come running to hear his flute's melodious tunes. He has such a power that every Gopi thinks herself to be enjoying his favour. But when he finds the Gopis proud and conceited he immediately leaves them. He

is that omnipotent force which has the whole world under his command.

41. Kamasuddhih -

This allegorical play has Love, passion, spring virtue and wealth, the abstract phenomena as the characters. Kama, (the passion) is the hero. He has promised Indra to obstruct the penance of Visvamitra. By nature he feels utmost happiness in disturbing the penance of great Rsis. Even the sharp words of Rati, his beloved wife have no effect on him. He is responsible for inciting people to indulge in such activities as are unbecoming and have public censure. Finally it is due to the austere penance of Rati that Kama's form is completely changed by Lord Siva and he is reborn with sober qualities.

42. Kasmirasandhanasamudyamah -

The drama presents the history of the efforts to integrate Kashmir with India. It gives in a succinct form the history of the problem of Kashmir, a problem which exists even now. From 1954 to 1971 some fourteen years have passed but the problem has dragged on.

43. Hyderabadavijayam -

The play delineates the policy pursued by India towards Hyderabad in post-independence era. The general policy is to avoid conflict wherever possible but this does not mean that she would submit to blackmail and avoid a military conflict at the risk of the violation of its sovereignty. By the annexation of Hyderabad India has shown to the world that India would not slide away from the armed conflict if it were to be forced on it.

44. Parinamah -

The main story revolves around one Chandrachuda, who is brought by Murari to his house when he is sick. Murari's wife Rama is a chaste woman but Murari is a fickle-minded person. When some bad characters poison Murari's mind by saying that his wife Rama has illicit relations with Chandracuda he believes them and tortures his wife. Not only this, he leaves the house and handsover a letter to Rama to be delivered to Chandracuda. Chandracuda takes pleasure in serving others but the people do not understand him. He is misunderstood even by his friend Murari. When Murari's wife Rama falls ill it is Chandracuda who helps her. He is a strict follower of Gandhiji. When Rama dies

he takes care of her daughter. He takes her to hospital for treatment. In every respect he is an ideal man; the present society is responsible for destroying his future career.

45. Parivartanam -

The play deals with the burning problem of the day, as problem of dowry. A character Shankar becomes a pauper to marry his daughter Snehalata to one P.C.S. degree holder, Sambhudatta. Shankar has to sell his house, to leave his wife, and has to go to Bombay for earning money. His wife is in much trouble when he leaves her. She has to clean the utensils of wealthy people. After three months when Sankar returns to his own village he is painted to know about the pathetic condition of his wife. He has to file a suit in the court to regain his rights, to buy back his house.

46. Sarojinisaubham -

Gunachandra wants to marry Sarojini, the girl of his own choice but his father wants him to marry that girl who can bring huge dowry. Gunachandra's father becomes furious and disinherits him when he comes to know that Gunachandra will marry only Sarojini. After much

persuasion the father agrees to the marriage which wins solemnized. A later development of Sarojini that Gunachandra becomes the victim of jealousy from Shridhara, a wealthy man who wants to kidnap his wife Sarojini. Gunachandra is put behind the bars on a false charge but is freed by his friend Sudhapurna's efforts. The king of the state is informed by Sudhapurna that Gunachandra is an unique warrior. The king sends him to the battlefield from where Gunachandra returns with big victory though wounded badly. He is treated by an ascetic in the battlefield. The ascetic happens to be Sarojini, his dear wife, who had adopted man's roles and behaved like a male just to save herself from the clutches of Shridara. The drama ends on a happy note.

47. Markatamardalikah -

The play has only one character, the monkey, who represents those people in society who by assuming different forms at different places delude innocent people. The tempt them with something but snatch away some other thing. As the monkey first got a razer, then a basket in exchange of razer, bullocks in exchange of basket, oil in exchange of bullocks, pancake in exchange of oil and Mardala (a musical instrument) in exchange of pancakes, and then

calling all the monkeys by playing on Mardala he becomes their leader. The people who resemble the present monkey are soft and polite in the beginning but are discourteous when they find that the thing they had parted with is being harmed.

48. Ayodhyakandah -

A modern version of the Ramayana's Ayodhyakanda it depicts the story of a daughter-in-law who is forced to commit suicide but fortunately is saved at the right moment. In the Ayodhyakanda, Kaikeyi asks her step-son Rama, daughter-in-law Sita and another step-son Lakshmana to go in exile in the jungle for 14 years but in the present play the mother-in-law, by her constant nagging makes her son, and daughter-in-law's life hell. Finally the head of the household the father-in-law pledges that he would settle his son and daughter-in-law in a separate house.

49. Mahimamayabharatam -

The play depicts the progress made by India in all the four ages the Vedic, the Pauranic, the Mohammedan and the Modern. Though there are many characters in it who are associated with the progress of India they all remain in the background. The main aim of the author is to

50. Prakrtisaunadaryam -

The play depicts the various aspects of nature. Sometimes it is the beauty of Kashmir, another time the beauty of nature at the onset of autumn, the season of Summer the rainy season and the winter season in detail.

51. Prataparudravijayah -

The play is a parody on the work of Vidyanatha. The story hinges round Prataparudra, the King of Ekasila. He is brave, generous, chivalrous. In short, he is Rudra himself. Prataparudra destroys the demons. He is so brave that even some of Indra's eyes have lost their vision due to gazing, at the dazzling lustre (Pratapa) of Prataparudra. Siva burnt Kama with his third eye and Tripura with his smile but the mere approach of Prataparudra was enough to reduce all demons to ashes.

Viraparthivirajavijaynatakam -

Digitized By Siddhanta eGangotri Gyaan Kosha

It is a ~~tragedy~~ in Contravention of the rules of

Sanskrit dramaturgists. Prithviraj with the help of his assistants makes Mohammad Ghori prisoner, Prithviraj is advised to kill ~~invader~~ ^{invader} Mohammad Ghori but he being kindhearted does not listen to the advice and sets him free. Prithviraj marries Sanyogita after forcibly taking her to his palace ^{against the will of her father Jaichand} because he knows that Sanyogita loves him dearly. Jaichand is furious at this and he seeks the help of foreign invader Mohammed ^{Ghori} ~~Ghori~~ to avenge this insult. While Prithviraj is busy making love to Sanyogita and neglecting his royal duties, Mohammad Ghori ~~attacks~~ attacks Prithviraj with the help of Jaichand and ^{with} makes him prisoner. He takes him to his own country where he tortures him and takes out his eyes. Prithviraj, with the help of his best friend and court-poet Chandahardai kills Mohammad Ghori with an arrow and asks him to kill Prithviraj also his friend to kill him (Prithviraj) also. Chandahardai ^{after} killing Prithviraj commits suicide.

(17) Virapratāpanātākam -

At the time of the coronation for the throne of Mewar, Pratap takes solemn pledge to free his country from the yoke of the Muslims. Shaktisingh has no soft corner for his brother Pratapsingh, he even goes over to Akhar's side ~~to~~ in order to teach Pratap a lesson. Mansingh, though very friendly to Pratap, joins Akhar's army. This infuriates Pratap and they both become enemies. In the famous battle of Haldighati Pratap escapes, ^{and} is reunited with his brother Shaktisingh. Moving from one forest to the other Pratap has to suffer many hardships. He prepares himself to make up with Akhar but the pun of words in the letter received from Prithviraj, the court-poet of Akhar and the friend and admirer of Pratap saves the whole situation. In the final scene Bhama-Shah offers Pratap his whole ancestral wealth with which Pratap raises a strong army and wins fort after fort.

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Taichand and Prithviraj have strained relations but Taichand's daughter Sanyogita secretly loves Prithviraj. Some popular historical beliefs and stories tell us that at the time of Svayamvara Taichand placed an iron model of Prithviraj ~~near~~ near the door to make him just an attendant and Sanyogita had, with utmost courage, placed the marriage garland in Prithviraj's neck, but in present drama the author has moulded the story in another way. Here Sanyogita is confined in a separate palace. She sends Prithviraj a love letter. As a result Prithviraj kidnaps her and takes her to Delhi where he marries her. Though the theme of the drama is historical, ~~but~~ ^{yet} here, the main sentiment ^{in it} is erotic.

19) Chatrapatisamrajyau -

The plot is based on the history of the reign of Shivaji from 1646 to 1674. Shivaji's main aim is to unite the Kshatriyas all over the country and stand united against the Muslim intruders. He is engrossed in the cares and worries of the state. Ramdas, the Guru of Shivaji gives him the blessing that he will be ~~ever~~ ^{always} successful. Rajmata, the mother of Shivaji is worried because of the news of Shivaji's arrest. But finally Shivaji takes the whole Maharashtra under his control and the Coronation Ceremony takes place with great pomp and show. Shivaji's mother is very happy at this occasion ~~and~~ ^{where} Guru Ramdas also appears and blesses Shivaji.

20. Pratāparijayam —

Digitized By Siddhanta eGangotri Gyaan Kosha

Pratap Singh, the hero ~~does not~~ refuses to take food with Mansingh because he serves ^{Mughal} ~~Muslim~~ King. Feeling insulted Mansingh swears that he will definitely bring pratap before Akbar. Faced with many difficulties Pratap loses his balance for a while but ^{praising} timely letter of Prthviraj conveying Akbar's intentions and Pratap's steadfastness saves the situation. Pratap's son Amarsingh and Prthviraj's sister's love affair also plays an important role in the drama. At last Rana Pratapsingh is victorious and ^{people} ~~all~~ rejoice with him.

21. Śṛṅgāranārādiyam —

Narada, the famous mythological character assumes ~~the form of feminine~~. feminine form by taking bath in a mysterious pond. Another person Rksarajas knows that whosoever ~~will~~ takes bath in the pond will become a woman, but still under the spell of passion for Narada now turned into a beautiful woman he himself takes bath in the pond and as a ~~re~~ result is converted into a woman. Narayana's appearance saves the whole situation and Radana (the female form of Narada) is happy to be the wife of Lord Narayana.

22. Kaundinya prahasanam —

Appetite is the root cause of the friction between the two classes of men - the owner and the trespasser. Kaundinya is a greedy Brahmin, who is always after the others' delicious food. Gṛdhranasa and Jimhala, a couple who make delicious food for themselves is taken by Kaundinya in a very funny situation. Jimhala, the lady of the house condemns Kaundinya for his wicked deed.

23.

Uhhayarūpakam — The story pertains ^{to} ~~of~~ a villager who has two sons, the elder helps the father with ^{by} tilling the fields but the father loves and speaks very highly of the second son who is studying in the college in the city and knows English but the incidents happening in the household very much prove that the second son does not like village life and refuses to marry the girl whom his father has chosen for him. In the end father admits that his elder son is much better than the English knowing second son.

24. Vimuktikā.

21 → An allegorical farce where philosophical conceptions like soul, mind, senses, nature, illusion, qualities (Sattva, Rajas, Tamas) and God are personified. ^{There is a character called soul} The Brahmana represents soul. ^{He has six sons who represent} His six sons are mind and five senses respectively. His wife is nature, her mother is illusion. Her three sisters are the three qualities (Sattva, Rajas and Tamas) the old man is God. Damastrin is Yama, the God of death. Through incidents of common happening in a miserable household, with a pathetic husband, domineering wife, unruly sons, unwanted sisters-in-law and sinister mother-in-law is presented the idea of soul, overpowered by Māyā, caught up in matter and senses, yearning for and working out its liberation or Vimuktikā.

25. Virājasarajini —

King Haridasva, the romantic hero happens to see Sarajini, the Gandharva princess, while she is going to worship Lord Siva. He is attracted by her beauty and charm and falls deeply in love with her. He wants to marry her but his queen is against this marriage. A demon Suhaku carries Sarajini forcibly when she is going alone but is rescued by the army chief of King Haridasva and ^{is} brought to his palace. Father of Sarajini himself requests the king to marry his daughter. The play ends on a happy note.

26. Bhaktasudarśanamātakam —

The play deals with the importance of the devotion to Bhagavati Durga. Sudarshan is the prince and the ~~dep~~ prediction is that he will inherit the throne but ^{due to} the Royal politics he has to spend his childhood in the hermitage with his mother Manorama. Where he gets the opportunity to worship Mother Durga who blesses him with bow and arrow and tells him that in the end he will get what he wants. He gets a beautiful wife Shashikala, with the blessings a beautiful princess as his wife with the blessings of Mother Durga, wins the Kingdom of Ayodhya and lives happily ever after.

27. Bhūhkaroddharam -

The story pertains to the destruction of the whole Yaduvamśa, the family of Kṛṣṇa and ~~Kṛṣṇa himself~~ ^{his family}. It is a tragedy in contravention of the rules of Bharata. Rāukmineya and Sāmbha, the two brothers insult one very omniscient sage and the sage curses them that the whole Yadavas will be perished soon. Kṛṣṇa is also ~~killed~~ ^{attacked} by a hunter, ~~But~~ ^{He however,} Kṛṣṇa forgives him. After the destruction is complete, Narada appears and utters the Bharatāvākya.

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Devayani is the daughter of Śukracarya. She is attracted by the charming personality of King yayati and wants to marry him. The king has no option but to marry her. But he is more attracted to-wards a Kṣatriya Princess Sarmishtha who accompanied Devayani as her maid. Yayati and Sarmishtha beget a son called Puru, ~~who takes over his father's old age and gives his own youth in exchange.~~ Yayati was ^{transformed into} ~~converted~~ to an old person by the curse of Devayani, who was angry ^{with him} because ~~he~~ ^{his} had extra-marital relations. With yayati's lamentations the play comes to an end.

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(18) Samyogitāsvayamvaram -
 Jaichand and prithviraj have strained relations but
 Jaichand's daughter Samyogita secretly loves Prithviraj and through Jaichand
 insults Prithviraj by ^{pulling} making his statue as a deer keeper Samyogita secretly
 takes Samyogita to Delhi where the marriage ceremony is performed in
 great pomp and show. Though the theme of the drama is historical but
 here the main sentiment is erotic. Prithviraj is a brave hero not
 but the author of the present play is interested only in his
 love affair. He is indifferent to -wards his heroism in battle.

34. Udgatradasananam -

The play is a mythological one dealing with the Puranic story of demon Ravana trying to lift up the mount Kailāsa, the abode of Lord Śiva. It is shown here how an arrogant man is humbled and taken into the divine protection, how God transforms the wicked into the divine personalities and how reliance on God is the ~~safest~~ safest method of winning His Grace and blessings.

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The play deals with the greatness of the Goddess Durga. This mythological play depicts the efficacy of devotion to the Mother Goddess which can lead to the fulfilment of all desires and to the destruction of evil symbolized by demons. The mother Goddess represents in herself the cumulative power of all the gods.

36. Naladamayantiyam

The play depicts the famous story of King Nala and his wife Damayanti who are separated after marriage due to the bad intentions of Kali. The announcement of Damayanti's second marriage reunites the couple and the play ends on a happy note.



A very brave and courageous ^{person} Ratnakarna turns into a dacoit due to adverse circumstances. He turns against the king, loots wealthy persons but distributes the looted wealth ^{among the} into poor and needy people. He is very faithful to his father but when his ^{father} commits suicide, his mother, wife and son ^{die} then ^{he is} ^{sage} totally changed and becomes the famous Valmiki, the writer of the immortal epic ^{the} Ramayana.

38. Samavataam -

Two young Brahmin boys Samavataam and Sumedhas become the victims of a joke cut by the king who orders Samavataam to dress like a lady and go to his queen as husband and wife and ask for Dakshina. Samavataam actually becomes a woman and ^{begs} ^{of} Sumedhas to become her husband. The fathers of these two young boys are very much perturbed but finally they agree to marry them and ^{both} ^{husband} and ^{wife} are in deep love with each other.



39. Lakṣmīsvayamvarak -

The story pertains to the theme of the Samudramanthana as given in the Bhāgavatapurāṇa. Due to the curse pronounced by ^{the} Puruṣas the world became devoid of light. Viṣṇu advised the deities to churn the ocean which they did with the help of the demons. ^{They procured from it -} Amongst other things, ~~they procured~~ from ocean a jar of nectar. Both ^{the} deities and ^{the} demons had a fight to obtain ^{the jar is possession.} the jar of nectar. Viṣṇu ^{to deities as deities for} had to acquire the form of Mohini to procure nectar. In the end Mohini is ^{proclaimed} victorious over all the people.

40. Rasalila -

The play describes the Rasalila of Kṛṣṇa in one of the winter nights with his Yogamaya. He has magic in his voice. When he plays on his flute all the Gopis leave their domestic chores and come running to hear his flute's melodious tunes. He has such a power that every Gopi thinks herself to be enjoying his favour. But when he finds the Gopis proud and conceited he immediately leaves them. He is that omnipotent force which has the whole world under his command.

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~~This~~ This allegorical play has Love, passion, spring, Virtue and wealth as the abstract ^{as the characters} phenomena. ~~All these have been personified.~~ ~~here~~ Kama, (the passion) is the hero. He has promised Indra to obstruct the penance of Visvamitra. By nature he feels utmost happiness in disturbing the penance of great Rsis. Even the sharp words of Rati, his beloved wife have no effect on him. He is responsible for inciting people to indulge in such activities as are unbecoming and have public censure. Finally it is due to the austere penance of Rati that Kama's form is completely changed by Lord Śiva and he is reformed with sober qualities.

42. Kāsmīrasandhānaśamudhāyamah —

The drama presents the history of the efforts to integrate Kashmir with India. It gives in a succinct form the history of the problem of Kashmir, a problem which ~~is~~ exists even now. From 1954 to 1971 some four-teen years have passed but the problem has dragged-on.

The play delineates the policy pursued by India to-wards Hyderabad in post-independence era. The general policy is to avoid conflict wherever possible but this does not mean that she would submit to blackmail and avoid a military conflict at the risk of the violation of its sovereignty. By the annexation of Hyderabad India has shown to the world that India would not slide away from the armed conflict if it were to be forced on it.

44. Parinamam:—

The main story revolves around one Chandracuda, who is brought by Murari to his house when he is sick. Murari's wife Rama is a chaste woman but Murari is a fickle minded person. When some bad characters poison Murari's mind by saying that his wife Rama has illicit relations with Chandracuda he believes them and tortures his wife. Not only this, he leaves the house and ^{hands over} gives a letter to Rama to be delivered to Chandracuda. Chandracuda takes pleasure in serving others but the people do not understand him. He is misunderstood even by his friend Murari. When Murari's wife Rama falls ill it is Chandracuda who helps her. He is a strict follower of Gandhi ji. When Rama dies he takes care of her daughter. He takes her to hospital for treatment. In every respect he is an ideal man; the present society is responsible for destroying his future ~~career~~ career.

45. Parivartanam -

Digitized By Siddhanta eGangotri Gyaan Kosha

in day, in problems of

The play deals with a burning problem of dowry, ^{A character} Shankar

becomes a pauper to marry his daughter Snehlata to one P.C.S. degreeholder, Samudhutta. Shankar has to sell his house, to leave his wife, and has to go to Bombay for earning money. His wife is in much trouble when he leaves her. She has to clean the utensils of wealthy people. After three months when Shankar returns to his own village he is pained to know about the pathetic condition of his wife. He has to file a suit in the court to regain his rights, to buy back his house.

46. Sarojinisauraham -

Gunachandra wants to marry Sarojini, the girl of his own choice but his father wants him to marry ~~with~~ that girl who is ^{can} going to bring huge dowry. Gunachandra's father becomes furious and disinherits him when he comes to know that Gunachandra will marry only Sarojini. After much ^{in fact} persuasion ~~but~~ ^{they agree to} get married. ^{an arrangement in which both are arranged. A later development of story is} Gunachandra becomes the victim of jealousy from Shridhara, a wealthy man who wants to kidnap his wife Sarojini. Gunachandra is put behind ^{bars} on a false charge but is freed by his friend Sudhapurna's efforts. The king of the state is informed by Sudhapurna that Gunachandra is a unique warrior. The king sends him to the battlefield from where Gunachandra returns with a big victory ~~but~~ though wounded badly. He is treated by an ascetic in the battlefield. The ascetic happens to be Sarojini, his dear wife, who had adopted men's robes and behaved like a male just to save herself from the clutches of Shridhara. The drama ends on a happy note.

47. Markatamārdalikah -

Digitized By Siddhanta eGangotri Goshal

The play has only one character, the monkey, who represents those people in society who by assuming different forms at different places delude innocent people. They tempt them with something but snatch away some other thing. As the monkey first got a razor, then a basket in exchange of razor, bullocks in exchange of basket, oil in exchange of bullocks, pancake in exchange of oil and Mardala (a musical instrument) in exchange of pancakes, and ^{then} ~~they~~ calling all the monkeys by playing on Mardala he becomes their leader. The people who resemble the present monkey are soft and polite in the beginning but are discourteous when they find that the thing they had parted with is being harmed.

48. Ayodhyākāṇḍah -

A modern version of ^{the} Ramayana's Ayodhyākāṇḍa ^{is depicted story of} where a daughter-in-law ^{who} is forced to commit suicide but is fortunately ^{is} saved at the right moment. In Ayodhyākāṇḍa, Kaikeyi asks her stepson ^{and} Rama, daughter-in-law, ^{and} Sita and Lakshmana to ^{send} ~~the~~ banishment ^{exile} in the jungle for 14 years but in ^{present} play the mother-in-law, by her constant nagging makes ~~for~~ her son, and daughter-in-law's life like hell. Finally the head of the household the father-in-law pledges that he ^{should} settle his son and daughter-in-law in a separate house.

49. Mahimamayajharatam -

Digitized By Siddhanta eGangotri Gyaan Kosha

The play depicts the progress made by India in all the four ages - the vedic, the Pauranic age, the Mohammedan age and the ~~Modern~~ ~~And~~ Modern age. Though there are many characters in it who are associated with the progress of India they all remain in the background. The main aim of the author is to show the stages of the progress through which India has passed.

50. Prakritisaundaryam -

The play depicts the various aspects of nature. Sometimes it is the beauty of Kashmir, another time the beauty of nature at the onset of ~~autumn~~ ~~the season of autumn~~ the Season of Summer. the rainy Season, and the winter season in detail.

51

~~Prataparudravijayah~~ {Prataparudravijayah} -

The ~~pal~~ play is a parody on the work of Vidyanatha. The story ~~hinges~~ hinges round Prataparudra, the King of Ekasila. He is brave, generous, Chivalrous. In short, he is Rudra himself. Prataparudra ^{some of} destroys the demons. He is so brave that even Indra's eyes have lost their vision due to gazing at the dazzling lustre (Pratapa) of Prataparudra. Siva burnt Kama with his third eye and Tripura with his smile but the mere approach of Prataparudra was enough to reduce all demons to ashes.

चाय काव्यम्

1. चायः कर्म च चर्मश्च, चायश्च परमं सुखम्
नारित यस्य गृहे चायः, जीवनं तस्य मिश्रितम्
2. आरभ्य रामपानादपि कैष्वाकोलादिपानेषु
अस्मिन् जगति साम्यं चायपानं विशिष्यते ।
3. नृत्यकर्ता कविः स्थावरा, चित्रकृद्वापि जीतकः
परिजान्तः सुधातीला, चायमाश्रयत सदा
4. चायपानं धिक्काज्ज्ञं हति, सिञ्चति शरीरं -
येतः प्रसादयति नित्यं, चायः कल्पय किञ्चन
तारेति पुंसि
5. यथा नारी मण्डनैः पुरुषश्च गुणैः तिष्ठति
तथा अल्पाहा फलकं चायेनैव सुशोभितम् ।

चायपानेन कवीश्वराः

भवन्ति

6 प्रातः-पायः सायं चायः, मध्याह्ने-पायः
वाञ्छितः
शौण्डि भोजनादन्तरं चायपानं पुत्रोदये ।

अथ तनीया रशीश्वराः तु चायं पीत्वा काष्ठाणि
विह्वलन्ति

7 स्वदेशे वा परदेशे वा, आग्लदेशे वा मलेच्छदेशे वा
यत्र यत्र दृष्टिपाते भवति चायैव दृश्यते सदा

12 प्राचीनभारते यथा दुष्कृद्दण्डाः नदी ऊर्ध्वे
अद्यतने भारते तु चायद्वयं प्रवाहो प्रवर्तते सदा

8 मृतं दुग्धं दत्तं तत्र गतं रसरसनं तथा
न तं दाक्षारसं क्षुद्रं, आगतं चायस्त्वादनम्

13 विवाहोत्सवेषु जन्मोत्सवेषु कविगोष्ठिषु
अल्पैश्चिन्तिषु वा

9 द्वाष्टिणाः चायं पिबन्ति, क्षत्रिणां चायं सक्न्ति
वश्यं चायानुरक्तः शूद्राणां तु का गतिः

चायः चाय इत्येव जिह्मवादी श्रूयन्ते सदा

10 यथा हि शक्यं यत्रैव रवाद्या न गर्भिभवत्
तथा चायप्रदानेन विना, कार्यं न सिध्यति

14 विद्यालयेषु महाविद्यालयेषु विश्वविद्यालयेषु वा
अध्यापकाः प्राध्यापकाश्च चायस्य गुणगानं कुर्वन्ति

11 पुरातनाः कवीश्वराः तु चिन्तने कृत्वा

15 च तो चमत्कारयुक्तः, आ तु आशक्तिद्योतकः
य तु यन्मात्रेण स्फूर्तिदाता, इत्थं चायः प्रभावितः

नाटककार शूद्रक

सौंदर्य, महिमा, सर्व खलिवंद ब्रह्मा, जैसे महावाक्यों जिस साहित्य के प्राणभूत हो, वहां एक कठिनई उत्पन्न हो जाती है - कोई भी कवि, साहित्यकार और नाटककार आपने नाम, समय और व्यक्तित्व को नगण्य समझ कर उपेक्षित कर देता है लेकिन बाद में जाने वाले व्यक्तित्व प्रधान समय में कुछ भी निश्चित न होने के कारण कई तरह के बारंबार उत्पन्न हो जाते हैं। संस्कृत साहित्य की आलोचना में ज्यादा मात्रा - कवियों के समय, उनके उत्पन्न नाम तथा उनके समकालीन राजाओं की निर्धारणा करने में ही बीता है। केवल एक दो निश्चित विधियों को छोड़ कर उपर्युक्त के लिए बाधा की विधि लगभग निश्चित है, और सब कुछ आनीश्रय की परिधि में आता है।

मुद्ररक्षितिक के लेखक के बारे में भी इसी तरह कई तरह के बारंबार उत्पन्न हो रहे हैं। भास के तरह नाटकों की प्राप्ति होने पर और उनमें प्राप्त चार ठाँकों वाले चारदत्त नाटक की मुद्ररक्षितिक के साथ अद्भुत समानता होने के कारण विद्वानों का कहना है कि या तो मुद्ररक्षितिक के लेखक ने भास के चार ठाँकों वाले नाटक की परिवर्तित की है और उसमें छः ठाँक और जोड़ कर कुल के समूह लक्षण, उसमें छोटित किया है, जबकि कुछ अन्य विद्वानों का कथन है कि भास के नामने मुद्ररक्षितिक की रचा थी और भास का चारदत्त मुद्ररक्षितिक ही - सौंदर्यपूर्ण है।

मुद्ररक्षितिक नाटक की प्रभावना में लेखक का नाम शूद्रक बताया गया है जो कि क्षत्रिय राजा था, कुल मुंडर काशी वाला था 100 वर्ष और इस दिन की आयु होने पर स्वयं ही अपने आप को आशिर्वाद का समर्पित करने वाला, साहसी (शूलो - उसे 7 तक) उसने किस देश पर राज्य किया इस विषय में प्रभावना में कोई संकेत नहीं। किन्तु यहां चकार शूद्रक के प्रयोग ने विद्वानों को फिर सन्देह में डाल दिया है और लगता है उनका कहना है कि प्रभावना के 3-4 7 तक के शूलो प्राप्ति है और बाद में जोड़े गये हैं। इतना निश्चित है कि किसी शूद्रक नाम के व्यक्ति ने नाटक लिखा और वह राजा था। किसी किसी विद्वान का यह भी मत है कि राजा शूद्रक के लिए किसी अन्य व्यक्ति ने यह नाटक लिखा। एक और मत भी प्रसिद्ध है कि राजा शूद्रक किसी और समय में इस और किसी और शूद्रक नाम के विद्वान ने ~~निरक्षर~~ लेकिन बाद में प्रसिद्ध राजा शूद्रक को ही उसका लेखक मान लिया गया। प्रो० श्री का

That Sudraka the ^{Digitized By Siddhanta eGangotri Gyaan Kosha} author was a real person who wrote the drama, seems most implausible... the obvious conclusion is that the rewriter and reviver of the Charudatta preferred to remain nameless and to ascribe his work to the legendary Sudraka." इसी बात को भागे बढ़ते हुए प्रो. लेवी का कथन है "He chose Sudraka for this purpose because he lived after Vikramaditya, patron of Kalidasa, and wished to give his work the appearance of antiquity by associating it with a prince who preceded Vikramaditya."

स्वर्गीय प्रो. पिबेल का मत है दशकुमार चरित के लेखक दण्डि ने ही मुच्छकटिक की रचना भी की है। उन्होंने अपने इस मत का आधार राजशेखर की इस उक्ति को बनाया है जिसमें लिखा है - त्रयोदण्डि प्रबन्धाश्च त्रिषु लोकेषु विभुताः - दण्डि के केवल, दशकुमार चरित और काव्यादर्श - ये दो ग्रन्थ ही प्रसिद्ध हैं गीतरा मुच्छकटिक हैं - इसके पक्ष में उन्होंने दो तर्क दिये हैं काव्यादर्श के द्वितीय पारिच्छेद का 226 वां श्लोक है लिम्पतीव तमोऽङ्गानि (1 अंक का 34 वां श्लोक) और यही श्लोक मुच्छकटिक में भी आता है।

इस तर्क है कि दशकुमार चरित में वर्णित समाज का वर्णन मुच्छकटिक में वर्णित समाज के साथ बहुत अधिक समानता रखता है। किन्तु दुर्भाग्यवश बाद में आने वाले विद्वानों ने उनसे इन दोनों ही तर्कों का खण्डन कर दिया है लिम्पतीव तमोऽङ्गानि दोनों स्थानों पर ही ग्रहण किया हुआ लगता है क्योंकि सबसे पहले इसका उल्लेख मास के बालचरित और चातुर्दश दोनों नाटकों में हुआ है।

इस आधार पर कुछ विद्वान यह कहने लगे हैं कि, मास ही मुच्छकटिक के लेखक हैं और शूद्रक उनका उपनाम था क्योंकि वे जानते हैं शूद्रक को। तथा 'चारुदत्त' नाटक लिखने के बाद उसी का पारिवर्तन मुच्छकटिक में है लेकिन इस मत में भी बहुत कमियाँ हैं और सबसे दुर्बल पुष्ट यह है कि यदि मास का 'शूद्रक' उपनाम था तो वह अन्य बरह नाटकों के साथ क्यों नहीं जोड़ा तथा शूद्रक राजा था जबकि मास का राजा होना कदा भी सिद्ध नहीं होता।

Service के तथा Shodha Parishad के संयुक्त तत्वावधान में छूपा। जहां जिसमें डा. नरेंद्र अहमद तथा उत्तरांपक्षी डा. चतुर्वर्ती हैं।

2. शोध-परिषद् की कार्यकारिणी जो 1979 में चुनी गई थी वह 1980 अप्रैल में समाप्त हो चुकी है। शोध-परिषद् के विधान की धारा 5 एवं 6 के अनुसार मई चुनाव 1980-81 के लिए होने चाहिये। किसी भी प्रकार धन का व्यय नहीं चुनी हुई कार्यकारिणी द्वारा होना चाहिये।

(3) क्योंकि 1980-81 के लिए पदाधि-कारियों का चुनाव नहीं हुआ अतः 16/1/81 को होने वाला बैठक असंवैधानिक है और नहीं चुनी गई समिति के अधिकार कोई पूर्व पदाधिकारी किसी भी प्रकार का धन का व्ययकर्म या बैठक बुलाने का अधिकारी नहीं है।

(4) 1978-879 की जनरल 1979-80 की जनरल कोर्ट की मीटिंग की मिनट्स भी अब तक उपलब्ध नहीं हैं।

THE VAMANAPURANA - A LINGUISTIC STUDY

_S_Y_N_O_P_S_I_S_

CHAPTER - I

INTRODUCTION

- Date of the Vamanapurana
- Its Importance.
- Its place in the Puranic literature.
- The need for a Linguistic Study.

CHAPTER - II

MORPHOLOGY

UN-PANINIAN FORMS AND OTHER ANOMALIES

Sandhi

(A) Vowel Sandhi : Internal.

Vowel Sandhi : External.

I. Hiatus in two PADAS.

- (i) Absence of Savarn sandhi.
- (ii) Absence of Guna sandhi.
- (iii) Absence of Vrddhi sandhi.
- (iv) Absence of Yan sandhi.
- (v) Absence of Other Vowel Sandhi.

II. Hiatus in the same Pada.

- (i) Absence of Savarna sandhi.
- (ii) Absence of Guna sandhi.
- (iii) Absence of Vrddhi sandhi.

THE VAMANA PURANA - A LINGUISTIC STUDY

BY N. C. S. I. S.

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(iv) Absence of Yan sandhi.

(v) Absence of other Vowel Sandhi.

(B) Consonant Sandhi.

(C) Double Sandhi.

Nouns.

Compounds.

Numerals.

Taddhitas.

Feminine Forms.

Verbs.

(i) Atmanepada and Parasmaipada.

(ii) Confusion in Gunas.

(iii) Sat and anit.

(iv) Omission of at and at.

(v) Formative irregularities.

Krdantas.

Participles :

(i) Present Participles.

(ii) Past Participles.

Gerunds.

Infinitives.

Simplexes for consatives.

Cansatives for simplexes.

- (iv) Absence of Yan sandhi.
- (v) Absence of other Vowel sandhi.
- (B) Consonant sandhi.
- (C) Double sandhi.

Nouns.

Compounds.

Numerals.

Technicalities.

Feminine forms.

Verbs.

- (i) Atmanepada and Parasmaipada.
- (ii) Conjugation in Guna.
- (iii) Sat and ant.
- (iv) Omission of at and et.
- (v) Formative irregularities.

Kridantas.

Participles :

- (i) Present Participles.
- (ii) Past Participles.

Gerunds.

Infinitives.

Complexes for connectives.

Connectives for simplex.

Other Anomalies :

Gender.

Interference with the quantity of a vowel.

(i) Long for short.

(ii) Short for long.

Phonetic Disturbances.

(i) Anaptyxis

(ii) Haplology.

(iii) Metathasis.

(iv) Synaope.

CHAPTER-III

SYNTAX

Omission of Verbs.

Omission of case-affixes.

Interchange of cases, Voices and Tenses.

Un-Paninian use of cases :

Anomaly in Concord : Gender.

Anomaly in Concord : Number.

CHAPTER IV

SEMANTICS

Tautology.

Figurative uses.

Prepositional Verbs.

Verbs with a cognate object.

Synonyms.

CC-0. Prof. Satya Vrat Shastri Collection.

Superfluity or Redundancy in Words.

Other Anomalies :

- Gender.
- Interference with the quantity of a vowel.
- (i) Long for short.
- (ii) Short for long.
- Phonetic Disturbances.
- (i) Anaptyxis
- (ii) Haplogy.
- (iii) Metathesis.
- (iv) Syncope.

CHAPTER-III

SYNTAX

- Omission of Verbs.
- Omission of case-affixes.
- Interchange of cases, Voices and Tenses.
- Un-Paninian use of cases :
- Anomaly in Concord : Gender.
- Anomaly in Concord : Number.

CHAPTER-IV

SEMANTICS

- Tautology.
- Figurative uses.
- Prepositional Verbs.
- Verbs with a cognate object.
- Synonymy.
- Superfluity or Redundancy in Words.

Idioms and Proverbs.

Use of words in Etymological meaning.

Use of words in Secondary meaning.

Use of Roots in meaning not recorded in Dhatupathas.

Short forms for complete expressions.

Semantical Etymologies.

CHAPTER - VI

VOCABULARY

Rare and uncommon words.

Popular words in uncommon meanings.

Peculiar construction of words.

Recondite formations.

Onomatopoeic words.

Made-up words.

Concepts.

Vedic archaisms.

CLASSIFIED INDEXES.

BIBLIOGRAPHY.

..

Idioms and Proverbs.

Use of words in Etymological meaning.

Use of words in Secondary meaning.

Use of Roots in meaning not recorded in Dhātupāṭha.

Short forms for complete expressions.

Semantical Etymologies.

CHAPTER - VI

VOCABULARY

Rare and uncommon words.

Popular words in uncommon meanings.

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Gnomatopoeic words.

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Vedic archaisms.

CLASSIFIED INDEXES.

BIBLIOGRAPHY.

Idioms and Proverbs.
Use of words in Etymological meaning.
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Short forms for complete expressions.
Semantical Etymologies.

CHAPTER - VI

VOCABULARY

Rare and uncommon words.
Popular words in uncommon meanings.
Peculiar construction of words.
Recondite formations.
Onomatopoeic words.
Made-up words.
Concise.
Vedic archaisms.

CLASSIFIED INDEXES.

BIBLIOGRAPHY.

..

CC-0. Prof. Satya Vrat Shastri Collection.

श्रीलतराम महाविद्यालय
संस्कृत परिषद्

विद्वद्बुधवन्तु तत्र भवन्तौ श्रीर्वाणवाणी प्रजापिता धर्मस्मदीय-
महाविद्यालये अन्तर्गतविद्यालयीय श्लोकावृत्ते वादविवाद-
प्रतिस्पर्धे अप्रैल मासस्य चतुर्दश्यां नारिकावा (14-4-86)
सौमवासरे अपराह्णे साधैक वादनवेलायां समायोज्यते।
तत्र छात्रसहवर्ति प्राध्यापकवृन्दाः स्वीकारेद्यत्वावसरस्यास्य
श्रियमभिवर्धयन्तु इति निवेदयते।

वैजयन्ती
(सचिवा)

वादविवादस्य विषयोऽस्ति सर्वे गुणाः काञ्चनमात्रयन्ति।
आवृत्त्यर्थं श्लोकाः श्रीमद् भगवद्गीतायाः एकादशाष्टायात्-
पश्यामि देवांस्तव - इत्यारभ्य विश्वमिदं तपन्तम् इति
भावत्। (11-15-19)

Dr. Usha

9.4.86-

खोलने के लिए यहाँ काटो/TO OPEN CUT HERE

Digitized By Siddhanta eGangotri Gyaan Kosha

भारतीय डाक-तार विभाग
INDIAN POSTS AND TELEGRAPH DEPARTMENT



समय
Time of
Stamp

समय
Time of

DELHI

प्राप्त करने का
Receipt

From

By द्वारा प्राप्त हुआ

इस तार के प्रारम्भ में प्रविष्टियों का कम इस प्रकार रहेगा—
तार की श्रेणी, प्राप्त करने का समय, का संख्या, मूल कार्यालय,
तारीख सेवा समुदाय (यदि कोई हो) और शब्दों की संख्या।

The sequence of entries at the beginning of this telegram is—
class of telegram, time handed in, serial number office of origin,
date, service instructions (if any) and number of words.

इस तार के संबंध में यदि किसी प्रकार की पूछताछ हो तो
उत्तेजक कार्य के साथ समझ संलग्न करना चाहिए।

This form must accompany any enquiry respecting this
telegram.

दूसरा मोड़/SECOND FOLD

पता
Address

तार 6m-3
TELEGRAM

GTGS DR SATYEVVRATA SHASTRI 3/54

ROOP GR DELHI

पहला मोड़/FIRST FOLD

GM 1730 N96 NEW DELHI M 2 15

SEVEN SHANTARANA = 3 96 3/54ASERE

Congratulations on the distinction conferred on you

1. मनुस्मृति (Translation + Explanation)
2. भगवद्गीता (Translation + Explanation)
3. शंकरभाष्य का सारांश
4. आत्मा का स्वरूप as described in Cnto
5. रिपतपुत्र के लक्षण
6. गीता का कर्मयोग
7. सुन्दरकाण्ड में विशिष्टी सीता का वर्णन
8. सुन्दरकाण्ड का काल्प सौलव
9. मनुस्मृति में शिल्प का महत्व
10. सुन्दरकाण्ड. (Translation + Explanation)
11. मनुस्मृति में धर्म का महत्व
12. मनुस्मृति में षडंग का वर्णन

Lecturer Dr (Mrs) Sudee Sch

subject.

Sa 15/16

Paper

Medium

Hindi

Class & Year

Thyphons (SEF)

Section

~~12/15/19~~

Title of the Assignments : (To be written on the back of this sheet).

R.No.	Name of the Student	Marks	R.No.	Name of the Student	Marks
5	Anuradha	65			
24	Nandini	61			
41	Kamlesh K.	56			
102	Alta Ram	48			
33	Kanchan Sareen	50			
66	Balita Khanna	48			
103	Krishna Madan	40			
122	Sudha	49			
26	Pushpa Toshi	47			
133	Sangita	50			
149	Renu	64			
87	Sarita	49			
67	Deryani Sharma	55			
81	Sharda	48			
14	Neeru Chopra	55			

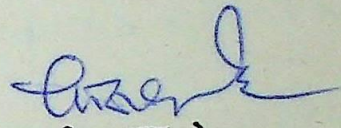
Sudha Debnath

Signature of the Teacher-in-charge of
the Group.

ature of the Principal

मण्डलीय संस्कृत सम्मेलन
Digitized By Siddhanta eGangotri Gyaan Kosha
(गोरखपुर विश्वविद्यालय, गोरखपुर)

प्रमाणित किया जाता कि डा० /श्रीयुत -----प्रवक्ता एवं
अध्यापक, संस्कृत विभाग -----महाविद्यालय-----
ने संस्कृत विभाग, गोरखपुर विश्वविद्यालय के तत्वावधान में दि० 13, 14 एवं 15 फरवरी
1986 को आयोजित त्रिदिवसीय मण्डलीय संस्कृत सम्मेलन की परिसंवाद एवं अन्य कार्यक्रमों/
गोष्ठियों में सक्रिय भाग लिया ।


(कसमेश पुष्पा)
संयोजक

संयोजक
मण्डलीय संस्कृत सम्मेलन
संस्कृत विभाग
गोरखपुर विश्वविद्यालय
गोरखपुर-223001

(सत्यव्रत, महा प्रसिद्धी प्रमाण)

सत्यव्रत-सत्यव्रत की प्रतीति

सत्यव्रत की प्रतीति

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VIIth WORLD SANSKRIT CONFERENCE

AUGUST 23 - 29, 1987

International Association
of
Sanskrit Studies

Kern Institute
University of Leiden
Leiden
The Netherlands



13. 'Mahāyāna and Madhyamaka Buddhism'
Convener: D. Seyfort Ruegg
Participants: K. Lang, C. Lindtner, K. Mimaki, E. Steinkellner
14. 'Modern Sanskrit literature'
Convener: Satya Vrat Shastri
Participants: D.D. Bhatti, Rama Kant Shukla, U. Satya Vrat
15. 'Earliest Buddhism'
Convener: L. Schmithausen
Participants: N. Aramaki, J. Bronkhorst, R. Gombrich, P.J. Griffiths, J.W. de Jong, H. Nakamura, K.R. Norman, T.E. Vetter
16. 'Syntax and semantics of ritual'
Convener: J.F. Staal
Participants: not yet known
17. 'Sanskrit outside India'
Convener: J.G. de Casparis
Participants: Kamaleshvar Bhattacharya, C. Jacques, R.H. Poelmeyer, B.N. Puri, J. Schoterman, C.S. Upasak
18. 'India as a linguistic area'
Convener: A. Govindakutty
Participants: G.L. Hart III, C.P. Masica, F.C. Southworth, S.A. Tyler

Provisional Schedule

Date	Morning	Afternoon	Evening
23 (Sun)		Registration	Get-together-cocktail
24 (Mon)	Opening Session (plenary)	Sessions/ Workshops	Reception (Municipal Council)
25 (Tue)	Sessions/ Workshops	Sessions Workshops	Reception (Ethnological Museum)
26 (Wed)	Sessions/ Workshops	Excursion	
27 (Thu)	Sessions/ Workshops	Sessions/ Workshops	
28 (Fri)	Sessions/ Workshops	Sessions/ Workshops	Floating Farewell Party
29 (Sat)	Closing Session (plenary)		

Upon your arrival you will receive a programme containing the final schedule. By means of the alphabetically arranged index at the back of the programme you will be able to learn the time and place arranged for the presentation of your paper.

Abstract and Summary

Contrary to what was stated in the First Announcement, you are requested to prepare an English abstract of your paper on one of the enclosed abstract forms. Please return this abstract form together with your registration form, preferably before 31 March 1987.

Proceedings

The possibility is being explored of publishing selected papers and/or workshop contributions.

Book exhibition

A number of well-known publishers will exhibit their Indological books during the VIIth World Sanskrit Conference.

SOCIAL EVENTS

The organizing committee has the honour of inviting you to a number of social events.

On Sunday the 23d of August the Faculty of Letters will host a get-together cocktail in the buildings of the Faculty of Letters (Witte Singel-Doelencomplex (WSD)).

The Municipal Council of Leiden and the governing body of the University will hold a reception on Monday the 24th.

Flowers

For those of you who like to rise early there is the opportunity to visit the enormous flower market FLORA in Rijnsburg, near Leiden, from 7.15 to 8.30 A.M. on Tuesday the 25th. From a special visitors' platform you can admire the masses of flowers which are being auctioned to traders from all over the world.

Ethnological Museum

On Tuesday the 25th of August you will be the guests of the Leiden Ethnological Museum. After an introduction by the director, Professor Dr W. van Gulik, you will be shown a special exhibition of the museum, organized to celebrate its 150 years' anniversary. The exhibition called 'the seasons of man' highlights the rites of passage in human life: birth, initiation, marriage and death.

Traditional Holland

During the afternoon of Wednesday the 26th you will be able to see a different aspect of Holland. An excursion is planned to the 'Zaanse Schans', which preserves houses and windmills from the 17th century,

Tit

R.N

5

2

1

INDIAN COUNCIL OF HISTORICAL RESEARCH



भारतीय इतिहास अनुसन्धान परिषद्

S.M.Mishra

35, FEROZESHAH ROAD, NEW DELHI-1

Telegrams : HISTSEARCH

अनुइतिहास

Telephone : 384347-386033

383421-387763.

F.No. 3-68/84- ICHR (FTG)

3-7-85

Dr. (Miss) Usha Satyavrat
 3/54, Roop Nagar,
Delhi-110007

Madam,

I am to refer to your letter dated 21-11-84 regarding VI World Sanskrit Conference held at Philadelphia and request that a copy of your paper alongwith a zerox copy of air ticket may please be forwarded to us.

Yours faithfully,

(S.M.Mishra)

S.R.A.



INDIAN COUNCIL OF HISTORICAL RESEARCH
11, RAJASTHAN ROAD, NEW DELHI-1
TELEPHONE: 2301-2302
2303-2304

2-5-57

2-5-57 (100)

Dr. (Mrs) V. S. Bhatnagar
Room 100
2-5-57

Dear Sir,

I am so sorry to hear that
you are unable to attend the
Conference held at Allahabad and request that
a copy of your paper should be sent to us.
My sincerest regards to you.

Yours faithfully,

Signature

(S. S. Bhatnagar)
2-5-57

THE MANAGING SOCIETY, D.A.V. SCHOOL,

URMAR (Hoshiarpur)

(UNDER D. A. V. COLLEGE MANAGING COMMITTEE, NEW DELHI)
 Registered under the Societies Act XXI of 1930, 1936

Manager-cum-Secretary : Prof. Satya Vrat, Professor of Sanskrit & Ex-Dean,
 Faculty of Arts, University of Delhi.

Mrs. Kay de la Ronde,

3/54, ROOP NAGAR,
 DELHI-110007

Executive Director,
 Shastri Indo-Canadian Institute,
 The University of Calgary,
 2500 University Drive, N.W.,
 Calgary, Alberta, T2N 1N4.

Dated _____ 197

Ref. No. _____

Dear Mrs. Ronde,

I am immensely pleased to receive your kind message of good wishes for the New Year which I heartily reciprocate.

It is good you propose to be in India this February. Unfortunately I shall not be in Delhi at that time. I am taking over as Visiting Professor in the Katholik University of Leuven, Belgium from January 28, 1985. I shall be back in India in the first week of June.

Mrs. Shastri will, however, be in Delhi in February. She is very keen to see you. She is an Associate Professor of Sanskrit in one of the Women's Colleges in New Delhi and is a very eminent Indologist in her own right having specialized in modern Sanskrit drama in which field she is considered an authority. She will welcome you here on my behalf. You would please ask some one in the Shastri Indo-Canadian Institute in Delhi to ring up our home, Telephone No. 230035, and inform her of your arrival. The name of my wife is Usha Satya Vrat (Dr.).

With warmest personal regards
 and cordial greetings,

DELHI ADDRESS:

Shastri Indo-Canadian
 Institute,
 92, Golf Links,
 New Delhi

I remain,
 Sincerely Yours,

Satya Vrat Shastri

CC-0. Prof. Satya Vrat Shastri Collection

(Satya Vrat Shastri)

Tel. 615458

12. Oct 1892

To
The Indian Council of Historical Research
35 Ferozeshah Road
NEW DELHI

Sir,

The VI World Sanskrit Conference is going to be held in Philadelphia, U.S.A. on Oct 13-20, 1984. Being a student of the history of the evolution of Sanskrit drama for the last fifteen years I have been devoting my time to prepare an extensive history of Sanskrit Drama. One of the most fascinating study in which I am currently engaged is the comparison between Megasthenes and the political drama Mudrarakshasa. Both Megasthenes and Chanakya were contemporaries of the great King Chandragupta Maurya. I would like to present the results of my research before the august assembly in Philadelphia. To enable me to undertake the journey I shall be obliged if the Indian Council of Historical Research grants me return airfare. The other expenses will be borne by me.

Thanking you,

Yours faithfully

Dr. (Mrs.) Usha Satyavrat
3/54 Roop Nagar
DELHI 110006

AN COUNCIL OF HISTORICAL RESEARCH

B. Ram
Research Officer

भारतीय इतिहास अनुसन्धान परिषद्

35, FEROZESHAH ROAD, NEW DELHI-1



Telegrams : HISTSEARCH

प्रनुइतिहास

Telephone : 384347-386033

383421-387763

No.F.3-68/84-ICHR(FTG)

5 October 1984

Dr.(Mrs.) Usha Satyavarat
3/54 Roop Nagar
Delhi-110006

Subject:-Release of both ways air-fare (excursion between
Delhi- New York-Philadelphia and back) to
Dr.(Mrs.) Usha Satyavarat, Lecturer in Sanskrit,
Kamla Nehru College, Panchsheel Marg, New Delhi.
.....

Madam,

The sanction of the Council is conveyed to you for the
payment of an amount of Rs.13004/- (Rs.12904 + Rs.100/- air
port tax). The Air fare is given to you subject to production
of ticket number and report on your performance in the conference
on your return from U.S.A. You may kindly send the enclosed
pre-receipted bill duly signed across the revenue stamp for
releasing the cheque. The amount is debitable to International
Seminars/Symposia.

Yours faithfully

(Bindeshwar Ram)

Copy to:-

1. Accounts Section, with a request to release the cheque
for Rs.13004/- on receipt of pre-receipted bill.
2. Office Copy

(Bindeshwar Ram)
Research Officer

BOARD OF RESEARCH STUDIES FOR HUMANITIES

No.Brsh/P,Report/ 86/ 35-85

Arts Faculty Bldg.,
Date: 30.6.86

Dr. Usha Satavrat,

Deptt. of Sanskrit

Univ. of Delhi, Delhi

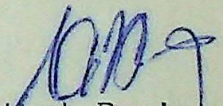
10/7

Dear Sir/Madam,

I am sending herewith Progress Report Proforma(s) for sending the Progress Reports for the period ending ^{June, 86} March, 1984 in respect of the following research scholars working under your supervision to the Chairman, Board of Research Studies for the Humanities. I shall be obliged if the progress reports of the scholars are sent as early as possible through the Head of the Department.

1. Prem Lata Sharma
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

Yours faithfully,


Assistant Registrar

Copy of above forwarded to the Head of the Deptt. of Sanskrit

Delhi University, for information.

Assistant Registrar

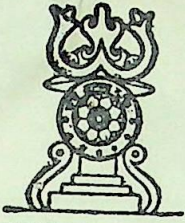
3282

10/5

10/5

Kamala Nehru College

(University of Delhi)



ref.

RNC/395

PANCHSHILA PARK MARG NEW DELHI-110049

July 9, 1986 telephone : 664881

Dear Dr. Usha,

I am pleased to inform you that you have been appointed as Teacher-in-Charge to look after the Women's Advisory Board Classes at this College Centre for the period from 1st July 1986 to 30th June 1989. You would be paid Rs. 240/- per month for this assignment.

With the best of wishes,

Yours sincerely,

Dr. (Miss) K.K. Gorowara,
Principal.

Dr. (Ms.) Usha,
Department of Sanskrit.



July 8, 1989

Kanva

Dear Sir,

I am pleased to inform you that you have been appointed as Teacher-in-Charge to look after the Women's Advisory Board Class at this College Centre for the period from July 1989 to 30th June 1990. You would be paid Rs. 1500/- per month for this period.

With the best of wishes,

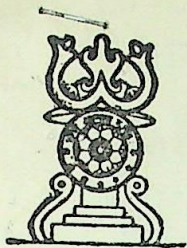
Yours sincerely,

Dr. (Mrs.) K. K. Gopal
Principal

Dr. (Mrs.) K. K. Gopal
Department of Sanskrit

Kamala Nehru College

(University of Delhi)



ref.

PANCHSHILA PARK MARG NEW DELHI-110049

telephone : 664881

February 9, 1985

The Manager, ~~State Bank of India~~
State Bank of India,
South Extension,
New Delhi-49.

Sub: Two cheques dated 1-1-85 and 1-2-85 lost .
STOP PAYMENT

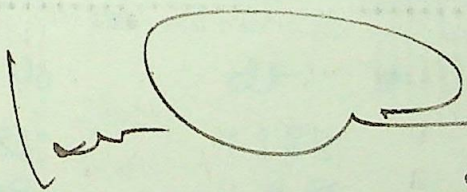
Dear Sir,

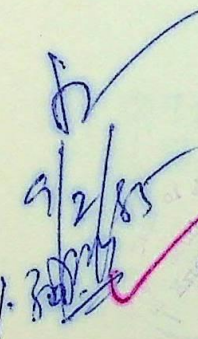
This is to inform you that the following 2 cheques in
the name Dr. Mrs. Usha Satyavrat, are reported to have been lost.

1. Ch. No. 0752585 dated 1-1-85 for Rs. 2217.50 ✓
2. Ch. 904609 dated 1-2-85 for Rs. 1507.10 ✓

You are requested to note and stop its payment.

Yours faithfully,


Dr. (Miss) K.K. Gorowara,
Principal.


C.C. to Dr. Mrs. Usha Satyavrat,

Current A/c no 2070

9.2.85

The Principal
Kaula Nehru College
New Delhi.

Dear Sir,

I wish to inform you that two cheques issued to me in Jan and Feb 85 for salary have been lost by me this morning in the market. May I request you to issue stop payment orders to the bank to avoid misuse and issue me fresh cheques. The details of the cheques lost are :-

Cheque No.	dt	Amount
0752585-	1.1.85	Rs 2217 = 50
904609	1.2.85	Rs 1507 = 10

Meanwhile thanking you,

Yours faithfully,

Usha Satyavrat

Sanskrit Dept.
Kaula Nehru College

C/A 2070

30.4.1986.

The Principal,
Kamala Nehru College,
New Delhi-110003.

Dear Madam,

I am just in receipt of the Bulletin No. 1 containing the information that the 33rd Session of the All India Oriental Conference is going to held at Calcutta under the auspices of the Asiatic Society from October 24-26, 1986. The only representative conference of orientologists in India, it attracts scholars from all parts of the country as also some from abroad. Participation in it, needless to say, is very important leading to useful inter-action among scholars of the same discipline besides affording an opportunity to present one's research findings before the learned scholarly community. With this idea in view I would like to attend it and am approaching your good self with the request that you would please nominate me a Delegate from the College.

The Conference is among those recognized by the University of Delhi.

The topic of my paper at the Conference would be : "Stage -presentation of Modern Sanskrit Dramas--New Experiments.

Yours Faithfully,

Usha Satyavrat
(Usha Satyavrat)

Lecturer in Sanskrit.

Encl. Bulletin No. 1 from the All India Oriental Conference.

The Principal,
Kamala Nehru College,
New Delhi.

Dear Madam,

Kindly refer to my letter in which I had requested you to nominate me a Delegate from the College to attend the XXXII Session of the All India Oriental Conference to be held at Ahmedabad from November 6-8, 1985. I am at concentrating on the paper that I am to present at it. This keeps me very busy.

Shortly after the All India Oriental Conference I have to get busy with the marriage of my son. In view of all this I would suggest that ~~as~~ it would be better if the In-chargeship of the Department is given to some other colleague of mine temporarily for the period of the Second Term. I would feel obliged if you would kindly agree with the above suggestion and relieve me of the Incharge-ship with immediate effect.

Thanking you,

Yours Faithfully,

Usha Satyavrat

(Usha Satyavrat)

dated : 1.10.1985.

Lecturer in Sanskrit.

Dear Madam,

I had requested you to nominate me a Delegate from the college to attend the XXIII Session of the All India Oriental Conference to be held at Aligarh from November 6-8, 1935. I am at present on the paper that I am to present at it. This leaves me very busy.

Shortly after the All India Oriental Conference I have to get busy with the revision of my book. In view of all this I would suggest that it would be better if the In-charge of the Government is given to some other colleague of mine temporarily for the period of the second term. I would feel obliged if you would kindly agree with the above suggestion and relieve me of the responsibility with immediate effect.

Thanking you,

Yours faithfully,

(Uma Satyavrat)

Lecturer in Sanskrit.

Dated : 1.10.1935.

The Principal,
Kanala Nehru College,
New Delhi-110003.

13.9.1985.

Dear Madam,

The 32nd Session of the All India Oriental Conference is going to be held from November 6-8, 1985 at Ahmedabad. The only representative conference of orientalist in India held once every two years, it attracts scholars from all parts of the country. Participation in this is very useful enabling the participants as it does the opportunity to present their contributions in their respective fields of oriental studies before the learned assembly of scholars. I have a mind to attend it and am approaching you with the request that you would please nominate a Delegate from the College.

The Conference is among those recognized by the University of Delhi.

The topic of my paper at the Conference would be : Social Problems in Modern Sanskrit Dramas.

Thanking you,

Yours Faithfully,

Usha Satyavrat

(Usha Satyavrat)

Lecturer in Sanskrit.

To

The Principal,
Kamala Nehru College,
New Delhi,

Dear Madam,

The 32nd session of the All India Oriental Conference is going to be held from Nov. 6-8, 1985 at Ahmedabad. The only representative all Conference of Orientalists held once every two years it attracts scholars from all parts of the country. Participation in it is very useful in enabling ^{them} ~~as it does~~ the participants ~~the opportunity to~~ ^{to} present ~~his/her~~ ^{their} contributions before the learned assembly of scholars. I would feel obliged if you would kindly nominate me a delegate from the College to attend the above Conference which is among those approved by the University of Delhi. ~~I~~ ^{the conference} would like to present a paper at it on 'Social problems in Modern Sanskrit Dramas.'

Thanking you.

Yours faithfully
Usha Satyawat.

The Principal,
Kamala Nehru College,
Panchsheel Park Marg,
New Delhi.

Dear Madam,

This is to inform you that I am leaving for Ahmedabad for attending XXXII Session of the All India Oriental Conference on November 3, 1985 and shall be back from there on November 10, 1985. I would request you to kindly ^{allow} me Duty Leave for the period November 4-10, 1985

On September 13, 1985 I had requested you to nominate me a Delegate from the College for attending the above Conference which is among those recognized by the University of Delhi.

Thanking you,

Yours~~faithfully~~ Faithfully

Usha Satyavrat

(Usha Satyavrat)

Lecturer in Sanskrit.

Dated : 1.11.1985.

The Principal,
Lal Bahadur Shastri
University, Delhi.
New Delhi.

Dear Sir,

This is to inform you that I am leaving for
Abroad for attending XIII Session of the All India
Historical Conference on November 2, 1955 and shall be
back from there on November 10, 1955. I shall keep at
you so slightly to help leave for the period November
4-10, 1955.

On September 17, 1955 I had requested you
to nominate a delegate from the College for attend-
ing the above conference which is being chosen
by the University of Delhi.

Thanking you,

Yours faithfully,
Dr. B. K. Chatterjee
(Dr. B. K. Chatterjee)
Lecturer in Sanskrit.

Date: 1.11.1955.

The Principal,
Kamala Nehru College,
Panchsheel Park Marg,
New Delhi.

Dear Madam,

I am leaving for Ahmedabad for attending XXXII Session of the All India Oriental Conference on November 3, 1985 by 182 Down, Sarvodaya Express, The A.C. Two Tier Ticket for New Delhi-Ahmedabad-New Delhi is Rs. 716/- The number of the Ticket from New Delhi to Ahmedabad is 14688 and from Ahmedabad to New Delhi is 00007. The number of Kilometres each way is 1094.

The Registration Fee for the Conference paid by me as per the copy of the Money Order Receipt attached herewith is Rs. 50/-. The Conference is from November 6-8, 1985. I would request that the travelling expenses together with the D.A. for the days of the Conference as mentioned above and the Incidental charges as admissible under the rules may kindly be arranged to be paid to me at the earliest convenience.

Thanking you,

Yours Faithfully,

Usha Satyavrat

Dated : 1.11.1985.

(Usha Satyavrat)
Lecturer in Sanskrit.



The VIth World Sanskrit Conference
October 13-20, 1984
Philadelphia, Pennsylvania
U.S.A.



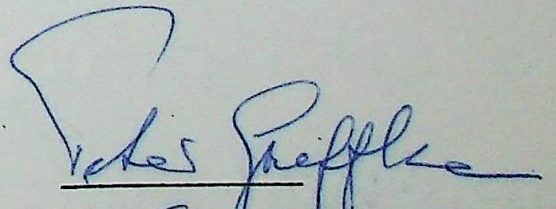
TO WHOM IT MAY CONCERN

This is to certify that *Dr. Usha Satyawrat*

has participated in the 6th World Sanskrit Conference held at the University of
Pennsylvania in Philadelphia, October 13 to 20 and read a paper entitled '*Jagannath
cult of Orissa - A historical perspective*'.

on *18-10-84* (date),
in *International House* (place),
at *1-1-30* (time)

in Section # _____ entitled
Hindu Religion - Purāṇas and Gītā etc.


Convener/Program Chairman

1940-1941

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The VIth World Sanskrit Conference
October 13-20, 1984
Philadelphia, Pennsylvania
U.S.A.



TO WHOM IT MAY CONCERN

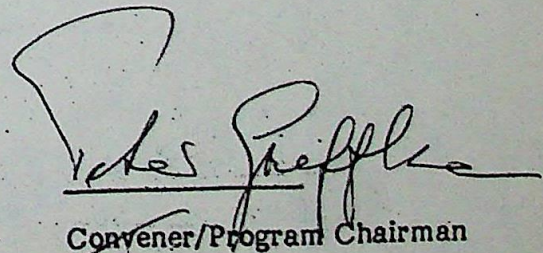
This is to certify that *Dr. Usha Satyanarayan*

has participated in the 6th World Sanskrit Conference held at the University of
Pennsylvania in Philadelphia, October 13 to 20 and read a paper entitled '*Jagannath
Cult of Orissa - A historical perspective*'.

on 18-10-84 (date),
in International House (place),

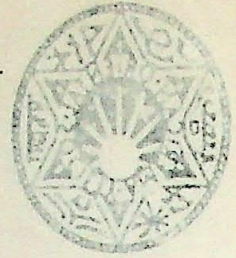
at 1-N-M (time)

in Section 2 entitled
Hindu Religion - puranas and Gita etc.


Convener/Program Chairman



The Vith World Sanskrit Conference
October 15-20, 1984
Philadelphia, Pennsylvania
U.S.A.



TO WHOM IT MAY CONCERN

This is to certify that Dr. [Name] [Title]

has participated in the 8th World Sanskrit Conference held at the University of
Pennsylvania in Philadelphia, October 15 to 20 and read a paper entitled 'Topic'
Guest of Honor - A [Name] [Title]

on 18-10-84 (date)
in [Name] (place)

1-4-85 (date)

in section 5 entitled

Hindu Religion - Philosophy and Arts etc

[Signature]
Convener/Program Chairman